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A

COURSE OF LESSONS *637*
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IN THE

FRENCH LANGUAGE,

ON THE

ROBERTSONIAN METHOD;

INTENDED FOR

THE USE OF PERSONS STUDYING THE LANGUAGE
WITHOUT A TEACHER.

BY

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P R E F A C E.

THE object of the present course of lessons is to give persons disposed to study the French language without the aid of a teacher some directions for their guidance, and to furnish them with a model whereon their studies may be advantageously prosecuted.

In order the more perfectly to supply the part of a teacher, a comprehensive, and at the same time practical, view of pronunciation has been given, together with such elucidations of the sounds peculiarly French as will enable the learner to enunciate them with a sufficient degree of accuracy.

The prevalent notion that it is impossible to acquire French without a teacher, appears to have arisen from the lugubrious attempts of grammarians who have undertaken to explain the pronunciation of the language. No human intellect could possibly digest, and bring to bear on the words of the language, the pages of unintelligible rules and ill-organised observations they have amassed with this view. In the present course of lessons this prolixity has been carefully avoided; and whilst no useless detail has been introduced, every essential point is fully explained and brought prominently before the observation of the learner. French words being written in most cases exactly as they should be pronounced, there is nothing to prevent the acquisition of their pronunciation by theory; and the generality of persons who study the language, by relying upon the ear, that deceives them at every step, and by losing sight of the theory, neglect the only certain means whereby they can acquire a really good pronunciation.

PREFACE.

A great many otherwise intelligent persons run away with the idea that French may be acquired by going to France: this is an excessively vulgar notion, and means that the language may be acquired by intuition, or some other magical process. Whether in France or England, persons of mature years will not acquire the language thoroughly without a diligent and assiduous study of its principles: hundreds of pounds have been expended by Englishmen, both in this country and in France, with a view to acquire French, without having attained the desired object—all the wealth of the Indies, and all the teachers in Christendom, will not suffice for the purpose, where diligence or intelligence is wanting on the part of the learner himself. On the other hand, any Englishman of ordinary capacity, whether in his own country or in France, whether with or without a teacher, if he set his mind earnestly to the subject, may in the course of twelve or eighteen months become perfectly conversant with the language.

The present short course of lessons, besides containing a full *exposé* of the pronunciation, comprises an explanation of the chief difficulties the learner has to encounter, and will enable the diligent student, without the aid of any kind of oral instruction whatever, to see his way clearly into the *materiel* of the language.

NOTICE TO FIFTH EDITION.

The author, in revising the preceeding editions of these lessons, has been much assisted by the observations of his correspondents. He takes this opportunity of thanking them for their valuable assistance, and will be happy to receive any further suggestions relative to the emendation or improvement of his works they may be pleased to favour him with.

13, LONDON WALL,
August, 1843.

THE FRENCH LANGUAGE.

LESSON FIRST.

READING.

TROIS voyageurs trouvèrent un trésor dans leur chemin, et dirent, “ nous avons faim, qu’un de nous aille acheter de quoi manger,” un d’eux se détacha et alla dans l’intention de leur apporter de quoi faire un repas.

Before the learner can read the above, he must first be taught the pronunciation of the words and their meaning. We shall therefore place under each word such a combination of letters as may convey a notion of its sound to the English student. Afterwards we shall exhibit the meaning of each word in a literal translation of the entire passage. This done, the learner will be able to translate into English and to pronounce the text of the lesson, if not with absolute accuracy, at least with a sufficiently close approximation. It is not indeed to be expected that the learner should be altogether perfect the first step he makes in a language. A portion of each lesson will be reserved to point out the true pronunciation of such French sounds as cannot be exactly exhibited by a combination of letters.

The following is a repetition of the text, with the pronunciation of the words, as also their euphonic connexion one with another, according as the language is read and spoken by a well educated *native of Paris*.

Trois voyageurs trouvèrent un trésor dans leur
 Trwa wa-ee-a-shair troo-vair-t *un** traizor dan laīr
 chemin, et dirent, "nous avons faim, qu'un de nous aille
 she-min ai deer, noo-z-av-on fin, kun d noo-z-ah-ye
 acheter de quoi manger," un d'eux se détacha et
 ash-tai d kwa man-shay, un d-ai s day-tash-a ai
 alla dans l'intention de leur apporter de quoi faire
 al-la dan lin-ten-see-on d laīr ap-por-tai d kwa fair
 un repas.
 un er-pa.

In order to read the above as it ought to be, the learner should deal with the verbal pronunciation we have given just as if the combinations of letters that represent the French sounds were so many English words. There are no unheard of sounds in French that require the features to be distorted in enunciating them. The learner must avoid all straining, all effort, if he desires to speak French correctly.

Before leaving this part of the subject we may observe, that a little attention to the pronunciation now will be worth more than a hundred times the amount of labour afterwards; the same words will occur over and over again throughout this lesson and those that are to follow, so that a correct pronunciation at the outset will be of the greatest utility.

The sign *—* we have used indicates that the words or letters it joins are to be pronounced as one word, and the sign *-* over the *ai* signifies that these letters should be pronounced with a more open sound than usual.

* For the pronunciation of the combinations *an*, *en*, *in*, *on*, and *un*, marked in *italics*, we refer the student to the article PRONUNCIATION, page 13.

TRANSLATION.

Trois voyageurs trouvèrent un trésor dans leur chemin,
 Three travellers found a treasure in their road,
 et dirent, “ nous avons faim, qu’un de nous
 and said, we have hunger, that one of us
 aille acheter de quoi manger,” un
 may go (let one of us go) to buy of what (whereof) to eat, one
 d’eux se détacha et alla dans l’intention de leur
 of them himself detached and went in the intention of to them
 apporter de quoi faire un repas.
 to bring of what (whereof) to make a repast.

Aided by the above translation the student may read into good English the text itself. And now that the meaning of the words, as well as their pronunciation, are understood, the learner should accustom himself to reading the French aloud; this exercise will familiarise the ear with a correct enunciation of the words, and serve to impress them more firmly on the memory.

VOCABULARY.

As it is essential to the march of our method that the learner should be perfectly familiar with every French word introduced into a lesson, both as regards its general meaning and precise logical value, we shall range all the words with their various translations in separate columns, so that he may be enabled to test his proficiency in this particular. This may be done advantageously in the following manner: cover over with a card the English column, and translate each French word aloud; verifying this translation by removing the card from the translation given of it. After all the French words have been turned into English in this way, cover over the French column of words, and translate in the same manner

the English words into French. This exercise should be repeated until all the English words can be rendered into French and the French words into English with perfect facility.

Trois	three
voyageurs	travellers
trouvèrent	found
un	{a one
trésor	treasure
dans	in
leur	{their to them
chemin	road
et	and
dirent	said
nous	{we us
avons	have
faim	hunger
que	{that what
de	of
aille	may go
acheter	to buy
quoi	what
manger	to eat
eux	them
se	{himself themselves
détacha	detached
alla	went
la	the
intention	intention
apporter	to bring
faire	{to make to do
repas	repast.

It will be observed that some of the French words have two significations, as in the case of the word *leur*, meaning in one case *their*, and in another, *to them*; the reason of this will be explained under the head CONSTRUCTION.

PHRASES.

Not only must the learner, who desires to profit by our lessons, make himself familiar with each word in a sentence, but he must also observe carefully how words are made up into sentences, and the difference between the French and English manner of constructing phrases. All the points in which the French construction differs from the English must be sedulously noted and stored up in the memory. To assist the learner in doing this, we shall now arrange the sentences of the lesson, with their English equivalents, in opposite columns, so that the student may subject himself to self-examination in the same manner as in the case of the previous exercise.

Trois voyageurs trouvèrent	Three travellers found
un trésor	a treasure
Et dirent	And said
Nous avons faim	We are hungry
Qu'un de nous aille	{ Let one of us go
	{ One of us must go
Acheter	And buy
	{ Whereof
De quoi	{ Wherewithal
	{ The wherewith
	{ Something
Manger	To eat
Un d'eux	One of them
Se détacha	Departed
Et alla	And went
Dans l'intention	In the intention
De leur apporter	Of bringing to them
De quoi faire	Wherewith to make
Un repas	A meal.

It will be observed, that the phrases as well as the words have occasionally two translations in English: *qu'un de nous aille*, for instance, is rendered in English by *one of us must go*, as well as *let one of us go*. It will be observed, at the same time, that these English expressions are as nearly as possible equivalent in meaning.

CONVERSATION.

One of the original features in the present course of lessons, and certainly not one of the least utility, is that of introducing in the first lesson an exercise in conversation, on the subject-matter of the lesson, and in the words of which it consists. Facility in conversation is the object sought by every student of French; but is not to be attained by the usual mode of instruction. In this particular our first lesson will place the learner on a par with the student who has obtained his Degree at the University of Oxford or Cambridge, where the most able *masters* may be supposed to preside.

In order to converse in French it will be necessary to become familiar with the following words used in asking questions:—

Où	where,	pronounced like oo in good.			
Quand	when	„	hang.		
Qui	who	„	kve		
Que	what	„	ki	{ giving the letters the sound they have in the English word kill.	
Ils	they	„	eel		
Il	he	„	eel		
Pour	for	„	poor	{ giving the o's the sound they have in the word good.	
Le	the	before words in the singular, pronounced like the letter l.			
Les	the	before words in the plural, pronounced like le in the word let.			
Oui	yes	pronounced	we		
Non	no	„	nong		
Monsieur,	sir	„	mos-yai.*		

* We are always disposed to laugh when we hear an Englishman pronounce the word “Monsieur,” he generally makes such a mess of it. It seems impossible to teach this sound by the ear: not two in twenty Englishmen, who have been taught the language by a *master*, pronounce it correctly, and yet there is no French sound more easily depicted to the eye. We have heard persons who have been one, two, nay three years under tutelage, pronounce the word as if written *moo-soo*; now nothing could be more grating to the ear of a well-educated Frenchman than to hear himself addressed by such a barbarism as *moo-soo*. The word *monsieur* is pronounced as if written *mos-yāi*, and the plural *messieurs* as if written *mes-yāi*; could anything be plainer than this?

The pronunciation and meaning of all the other words introduced into the conversation have been already given. If then the previous exercises have been carefully gone over, there can be no difficulty with this. The learner should pronounce each question aloud, and proceed with the answers in the same manner as with the translation of the words and sentences.

Que trouvèrent les trois voyageurs ?	Un trésor
Les trois voyageurs trouvèrent-ils un trésor ?	Oui, Monsieur.
Où ?	Dans leur chemin.
Trouvèrent-ils de quoi manger ?	Non, Monsieur.
Que dirent-ils ?	Ils dirent "nous avons faim."
Quand ?	Quand ils trouvèrent le trésor.
Dirent-ils "nous avons de quoi manger?"	Non, Monsieur.
Dirent-ils "nous avons de quoi faire un repas?"	Non, Monsieur.
Dirent-ils "qu'un de nous aille acheter de quoi manger?"	Oui, Monsieur.
Quand dirent-ils "nous avons faim?"	Quand ils trouvèrent le trésor.
Où dirent-ils "qu'un de nous aille acheter de quoi manger?"	Dans leur chemin.
Qui se détacha ?	Un d'eux.
Se détacha-t-il ?	Oui, Monsieur.
Quand ?	Quand les voyageurs dirent "nous avons faim."
Pourquoi se détacha-t-il ? . .	Pour acheter de quoi manger.
Où alla-t-il ?	Il alla leur acheter de quoi faire un repas.
Alla-t-il dans l'intention d'apporter de quoi faire un repas ?	Oui, Monsieur.
Quand ?	Quand il se détacha.
Que dirent les trois voyageurs quand ils trouvèrent un trésor ?	Qu'un de nous aille acheter de quoi faire un repas.

Quand, les trois voyageurs Un trésor.
dirent "nous avons faim,"
que trouvèrent-ils ?

Quand, les trois voyageurs Quand ils dirent "nous avons
trouvèrent-ils un trésor ? faim."

CONSTRUCTION.

We shall now point out such peculiarities in the structure of the passage we have given as may serve to illustrate generally the construction of the language.

1.

Que trouvèrent les trois voya- geurs ?	What found <i>the</i> three tra- vellers.
Quand trouvèrent-ils le trésor ?	When found they <i>the</i> treasure ?
Dans l'intention, <i>for</i> dans la intention.	In <i>the</i> intention.

It will be observed by these phrases, that the French word equivalent to the English article *the* has three forms, viz.—*le*, *la*, and *les*. The French article is disposed in the following manner :

le is used before a noun in the masculine gender.

la " " feminine gender.

les " " plural number of both genders.

In English the word *the* is invariable : whether it comes before a masculine, a feminine, or a plural noun, it is always the same. The English say, for instance, *the man*, *the woman*, and *the women* ; but a different form of the article would be employed in French under these circumstances.

We may observe here, that nouns in English are said to be of three genders : the word *man* is said to be of the masculine gender, the word *woman* is said to be of the feminine gender, and the word *treasure* is said to be in the neuter or no gender : this is a natural division, but somehow or other it does not happen to be a grammatical one. In French there is no such thing as a *neuter* gender ; all the nouns of the language must either be masculine or feminine : the word *trésor*, for instance, is said to be masculine, and the word *intention* is said to be feminine. As a

different form of the article must be used in each of these cases it becomes a matter of some moment to know to which of the two genders any particular word may belong, we shall therefore give rules that will enable the learner to distinguish the gender of nouns when they become necessary. In the mean time the gender of the words in the lesson must be judged by the form of the article that exists before them; thus *trésor* will be recognised as masculine, since *le* stands before it. The learner then must take care always to render "the treasure" into French, by *le trésor*: it would be a blunder to write or pronounce *la trésor*. There is no difficulty about words in the plural, the same form of the article is always used before them; thus we say *les intentions* and *les voyageurs*, although, as we have seen, the former of these words is feminine, and the latter masculine.

II.

Un d'eux	One of them.
Dans l'intention	In the intention.
Qu'un de nous aille . . .	Let one of us go.

When the words *le* or *la*, the; *que*, that; or *de*, of, come before another word beginning with a vowel, the *a* of the one and the *e*'s of the others are invariably cut off. This is done in order to avoid the too frequent recurrence of two vowels, these little words being very much used in French. The student therefore, in writing, must take care when he has the two words *de* and *eux*, for example, together, to cut off the *e* of the *de*, and be careful at the same time to supply its place with an apostrophe, as in the sentences given above.

III.

Qu'un de nous aille	} Let one o. us go.
That one of us may go	

The above phrase occurring in our text, exhibits a very common mode of expression. The sentence "qu'un de nous aille" is incomplete; the words "il faut," *it is necessary*, being understood. The phrase entire would be "il faut qu'un de nous aille," *it is necessary that one of us go*, or *one of us must go*. It is however the defective form of the phrase, the form which

appears in our text, that is generally employed, and consequently that is the form the student ought to imitate when he has a similar expression to turn into French. Being imperfect, the phrase when translated literally into English does not exhibit the sense it is meant to convey. The best way to deal with such a phrase, is to consider it entire, without regarding individually the words of which it is composed, and look upon it as equivalent to a certain other phrase in English; deal with it in short, in the same manner as if it were a single word. We cannot approve of the manner adopted in a grammar of some note,* of explaining this difficulty by saying, that "*que*" supplies an ellipsis, and *ergo*, that *que* is equal to *let*; such a solution of the difficulty is likely to beget a notion in the mind of the learner that *que*, in French, has the signification of the English word *let*, whilst these two words have not, nor can they logically have, any meaning in common.

A similar kind of construction to that under consideration occurs in the Latin language; we find frequently the Roman writers employing the subjunctive as an imperative, for instance in the well-known verse of Virgil—

“ ———— illâ *se jactet* in aulâ

Æolus, et clauso ventorum carcere regnet.”

“*Qu’ Æole se contente de régner sur ses rochers, et d’exercer son pouvoir dans ses sombres cachots.*”

“*Let Æolus vaunt himself in his own hall, and let him reign in the closed prison of the winds.*”

Here we have a similar construction in Latin to that of “*qu’un de nous aille*” in French; but think of a “tyro” translating the Latin relative *qui* by *let*! We shall have occasion to revert to the logic of the construction of “*qu’un de nous aille*” in a future lesson. In the mean time it will be sufficient for the guidance of the student to say, that when he has an English phrase to translate, beginning with *let*, implying a command, he must set out in French with the word *que*. Two or three phrases of this kind will be introduced into the exercise on composition, in order to habituate the learner to this mode of expression.

* Grammar of the French Language, by J. C. Delille.

IV.

Que trouvèrent les trois	}	What <i>did</i> the three travellers
What found the three		
voyageurs ? travellers ?		
Que dirent-ils ?	}	What <i>did</i> they say ?
What said they ?		
Dirent-ils ?	}	<i>Did</i> they say ?
Said they ?		

In English there are two ways of asking a question; with the auxiliary word *did*, or without it; a question can either be put in the form, “did they say so and so,” or “said they so and so.” In French there is no such word as *did*, that can be made use of in this way, the French therefore cannot put a question in the first of these forms, and consequently are obliged to employ the second. In framing a question, the student must always bear in mind, that the word *did* has no equivalent in French—he must bear in mind that there are two manners of asking a question in English, one of which accords with the French idiom, and may be translated literally: but that the other cannot be rendered word for word into French. It will be observed that in English the word *did* is merely a sign of the past time, and may be dispensed with by using a past tense of the verb itself. In the phrase, “did the travellers find a treasure;” and “found the travellers a treasure;” the words “did find” in the one, and the word “found” in the other, are precisely equivalent.

Some English interrogative phrases containing the word *did* will be introduced into the exercises under the head of COMPOSITION. To translate these correctly into French, the learner must, as we have said, bear in mind that the question *did he go ?* can be put in a shape without the *did*, as *went he ?* and that this last form of a question alone can be rendered literally into French.

V

Les voyageurs trouvèrent-ils
The travellers found *they*
un trésor?
a treasure?

} Found the travellers a treasure?

Les voyageurs dirent-ils,
The travellers said *they*
" nous avons un trésor ?"
we have a treasure?

} Said the travellers we have a treasure?

Quand les voyageurs
When the travellers
trouvèrent-ils un trésor ?
found *they* a treasure?

} When found the travellers a treasure?

We have said last section, that the English have two ways of asking a question; one with the word *did*, as "did three travellers find a treasure," and another without this auxiliary, as "found three travellers a treasure." We also said that the first of these forms cannot be rendered into French, there being no such auxiliary as *did* in the language, and consequently that the second of the two must always be translated.

It is the practice also in French interrogations, to say "three travellers found *they* so and so," "three travellers said *they* so and so;" instead of the English form "found three travellers so and so," "said three travellers so and so." These last phrases, indeed, were they translated literally, would not be French.

It will be also observed by the sentences given above, that in questions, the pronoun and the verb must be connected with a line drawn betwixt them.

VI.

Où alla-t-il? Where did he go?

When in a question the verb ends in a vowel followed by the pronoun *il*, he, the letter *t* is inserted between. This is done in order to prevent the hiatus in pronunciation caused by two vowels coming together. It may be asked why is a *t* used for this purpose, in preference to any other conso-

nant, when an *n*, an *m*, or a *b*, would answer the purpose, so far as euphony is concerned, quite as well. In order to answer this question, we must trace the language back to its source. We find in Latin, the parent language, that all the third persons of verbs end in a *t*, and we know that in French the *t* is only wanted when a question is asked in the third person. The phrase *allu-t-il*, did he go, is in Latin, word for word, *ibat ille*; in the Latin word we have a *t*. And although the *t* has been dropped in the affirmative form of the phrase in French, it makes its appearance again when wanted. The *t* moreover is still retained in the third person singular of some verbs, as *il dit*, *he said*, *il avait*, *he had*; and in cases where it has been lost, it appears again when a question is asked, as if to remind us that the language of Cæsar is still the language of Gaul.

PRONUNCIATION.

NASAL N.

When the letter *n*, preceded by any of the vowels, occurs before another consonant, it has what is termed a nasal sound, being partially enunciated through the nose. The existence of this sound in the pronunciation of French has given rise to a notion amongst the English, that the French are very much addicted to speaking through their noses; but nothing could be more erroneous; the truth of the matter is that, if this peculiarity abounds in any language more than another, it is in English that it predominates. In the English words, *clung*, *flung*, *swung*, *rang*, *fang*, *swang*, there is a nasal sound, and a very decided one too, it only differs from the French in being more nasal! A Frenchman has the greatest possible difficulty in acquiring a correct pronunciation of the words we have named, for the unique reason that they are a great deal more nasal than his own. The French nasal sound is exceedingly nice, and must be enunciated with utmost softness; it possesses more the characteristics of a simple aspiration, than of the unequivocal nasal of the English *ng*. The prevailing vice of beginners in French lies in the pronunciation of the nasal *n*; they

either for the most part sound it too harshly, or do not enunciate it at all; faults that it is the special object of these remarks to guard them against.

It may also be observed that in English the nasal sound is variously modified, according to the vowel that precedes the *ng*; thus the *ung* of the word *stung*, and the *ang* of the word *swang*, are totally different in their inflection. We are led to mention this because beginners very generally make no distinction between the French sound of *in* and *en*, whilst in reality the difference between these two combinations is as marked as between their equivalents, *ang* and *ing*, in English.

Keeping in view, that the difference between the English and French nasal sounds, is that the former partake more abundantly of the nasal character, and that the latter must be formed by a slight aspiration, the nasal sound being almost imperceptible, the following table will enable the learner to pronounce the nasal *n* in all cases correctly:

<i>an</i>	}	are pronounced like <i>ang</i> in the word <i>clang</i> , giving the a
<i>en</i>		

<i>in</i>	is pronounced	like <i>eng</i> or <i>ang</i> in the word <i>anger</i> , as that word is usually pronounced, that is, as if it were written <i>eng-ger</i> .
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<i>on</i>	„	like <i>ong</i> in song.
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<i>un</i>	„	like <i>ung</i> in the word sung.
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When *n* is followed by another *n*, the nasal sound is lost; double *n* has the same sound as in English, but when it comes before any of the other consonants, it is *always* nasal. It will therefore be seen from the table we have given, that the word “intention,” in the lesson, should be pronounced as if written eng-tang-see-ong, the English nasal sounds of these letters being of course considerably modified.

The student must bear in mind that *n* is only nasal when followed by a consonant; when followed by a vowel, *n* has the same sound as in English.

These same remarks apply also to the letter *m*; the pronunciation of this letter resembles in every particular that of *n*.

COMPOSITION.

The text of our present lesson, though it be short, illustrates a great many points in the structure of the French language. We have noticed a few of these under the head CONSTRUCTION, and have exhibited the others by a comparison of the English and the French sentences that occur in the passage under the head PHRASES. The student may now put the knowledge the text has opened to him into practice, by a little exercise in composition. We give a few phrases and sentences in English to be rendered into French. In order to translate these, the French words that have already appeared in the lesson alone are necessary; all that the student has to do, in order to go through this exercise correctly, is to bear in mind the structure of the sentences contained in the text. We shall give a translation of these phrases in the next lesson, so that the learner may verify the accuracy of his version.

We have.

We have a treasure.

We have the wherewith.

We have wherewithal to make a repast.

We have the wherewith to buy some meat.

Have we?

Have we anything to eat?

Have we wherewithal to buy a repast?

Have we anything to do?

Are we hungry?

What have we?

Have we a meal?

Let one of us go.

Let one of them go.

Let him go and buy wherewithal to make a repast.

Let one of us go and make a repast.

Let the traveller go.

They said, "we have a treasure."

They said, "we are hungry."

They said, "we have wherewithal to make a repast."

They found something to eat.

They found the road.

We have the treasure.

We have a meal.

We are hungry.

One of *us*.

They said to *us*, "we are hungry."

They found *us* in the way.

We have *their* treasure.

They found *their* treasure.

They found *their* way.

They told *them* to bring the treasure.

They told *them* to buy something to eat.

They said to *them*, "we are hungry."

He went to buy <i>them</i> where-	Who departed?
withal to make a repast.	They found a treasure.
He went to make them a road.	When did they find a trea-
Did they say?	sure?
Did they say, "we have where-	Why did they find a treasure?
withal to make a repast?"	Where did they find a trea-
Did they say, "let one of us	sure?
go?"	Where did they find us?
Did they find their road?	They said, "we are hungry."
Did they find a treasure?	Did they say, "we are
Did they find wherewithal to	hungry?"
make a repast?	Who said we are hungry?
Did he go?	He went.
Did he depart?	Did he go?
He departed.	Who went?
When did he depart?	When did he go?
Why did he depart?	Why did he go?

All these phrases the student will be able to render correctly into French, if he has paid attention to the construction of the text, and our observations upon it. This exercise will not only serve as an introduction to writing French, but will tend also to impress the structure and idiomatical peculiarities of the sentences it contains on his memory, and thus a basis will be formed whereon the structure of the language may rest. The student will now have read, spoken, and written a little French, and thus will have obtained a more extended notion of the language than if he had been turning over the pages of a *grammar*, with a master, for a twelvemonth. Each successive lesson will strengthen and augment the knowledge of the language the learner may now be supposed to have attained.

THE FRENCH LANGUAGE.

LESSON SECOND.

READING.

REPETITION.

The following exercise in reading consists of a translation of the exercises given in the last lesson under the head COMPOSITION, as an exercise in writing French. The pronunciation and meaning of the words have already been given, so that the learner should be able to read and translate what follows without hesitation.

Nous avons. Nous avons un trésor. Nous avons de quoi. Nous avons de quoi faire un repas. Nous avons de quoi acheter de la viande. Avons-nous? Avons-nous de quoi manger? Avons-nous de quoi acheter pour un repas? Avons-nous de quoi faire? Avons-nous faim? Qu'avons-nous? Avons-nous un repas? Qu'un de nous aille. Qu'un d'eux aille. Qu'il aille acheter de quoi faire un repas. Qu'un de nous aille faire un repas. Que le voyageur aille. Ils dirent nous avons un trésor. Ils dirent " nous avons faim." Ils dirent " nous avons de

quoi faire un repas." Ils trouvèrent de quoi manger. Ils trouvèrent le chemin. Nous avons le trésor. Nous avons un repas. Nous avons faim. Un de nous. Ils nous dirent " nous avons faim." Ils nous trouvèrent dans le chemin. Nous avons leur trésor. Ils trouvèrent leur trésor. Ils trouvèrent leur chemin. Ils leur dirent d'apporter le trésor. Ils leur dirent d'acheter de quoi manger. Ils leur dirent " nous avons faim." Il alla leur acheter de quoi faire un repas. Il alla leur faire un chemin. Dirent-ils ? Dirent-ils " nous avons de quoi faire un repas ? " Dirent-ils " qu'un de nous aille ? " Trouvèrent-ils leur chemin ? Trouvèrent-ils un trésor ? Trouvèrent-ils de quoi faire un repas ? Alla-t-il ? Se détacha-t-il ? Il se détacha. Quand se détacha-t-il ? Pourquoi se détacha-t-il ? Qui se détacha ? Ils trouvèrent un trésor. Quand trouvèrent-ils un trésor ? Pourquoi trouvèrent-ils un trésor ? Où trouvèrent-ils un trésor ? Où nous trouvèrent-ils ? Ils dirent " nous avons faim." Dirent-ils " nous avons faim ? " Qui dit " nous avons faim ? " Il alla. Alla-t-il ? Qui alla ? Quand alla-t-il ? Pourquoi alla-t-il ?

CONTINUATION OF TEXT.

Mais chemin faisant, il dit en lui-même, il faut que j'empoisonne la viande, afin que mes deux camarades meurent en la mangeant, et que je jouisse du trésor moi seul. Il exécuta son dessein, et mit du poison dans ce qu'il avait apporté à manger

In order that the learner may read, translate, and understand the above, we shall, as in the case of the text given in the previous lesson, proceed to give first the pronunciation of the words, as also their euphonic connexion, and then their signification.

Mais chemin faisant, il dit en lui-même, il
 May she-min fe-zan, eel dee-t en lūee* maim, eel
 faut que j'empoisonne la viande, afin que mes deux
 fo ki sh en-pwa-zon la vee-and afin ki mai dāy
 camarades meurent en la mangeant, et que je
 ka-ma-rad mair-t en la man-shan, ai ki j
 jouisse du trésor moi seul. Il exécuta son
 shoo-ees dū trai-zor mwa sāl. Eel exe-kū-ta son
 dessein, et mit du poison dans ce qu'il avait apporté
 d-sin, ai mee dū pwa-son dan s keel av-ai-t ap-por-tai
 à manger.
 á man-shay.

In order to read the above correctly the learner must bear in mind what we said in the last lesson, under the head PRONUNCIATION, about the nasal sound. We continue to mark the *n* with its accompanying vowel, when it is nasal, in *italics*, so that this most important matter may not be neglected.

* For the pronunciation of the letter *u*, where we have marked it with an accent thus (ũ), we refer the student to the head PRONUNCIATION, page 29, of the present lesson

We cannot too strongly impress upon the learner the necessity of his attention to the pronunciation we have given of the words in the text, and their euphonic connexion. The same words will be repeated over and over again in the exercises that are to follow, so that on the amount of attention paid at the outset will depend the learner's accuracy throughout the lesson.

TRANSLATION.

Mais	chemin	faisant		il	dit	en	lui-même,
But	road	making (going along)	he	said	in	himself,	
il	faut	que	j'empoisonne	la	viande	afin	
it	is necessary	that	I may poison	the	meat	to end	in order
que	mes	deux	camarades	meurent	en	la	mangeant,
that	my	two	companions	may die	in	it	eating,
et	que	je	jouisse	du	trésor	moi	seul. Il
and	that	I	may enjoy	of the	treasure	me	alone. He
exécuta	son	dessein,	et	mit	du	poison	dans
executed	his	design,	and	put	of the	poison	in
ce	qu'il	avait	apporté	à	manger.		
what	he	had	brought	to	to eat.		

The student can now read and pronounce the new portion of text; the next thing is to turn the words acquired to a practical account.

VOCABULARY.

We again range the words of the text opposite their English equivalents, in order that the learner may test his knowledge of them before entering upon the more essential exercises of the lesson.

Mais	.	.	.	.	.	but
chemin	.	.	.	.	.	road
faisant	.	.	.	.	.	making
il	.	.	.	.	.	{ he
						{ it
dit	.	.	.	.	.	said

en	in
lui-même	himself
faut	is necessary
que	that
je	I
empoisonne . . .	poison
la	the
viande	meat
afin	in order
mes	my
deux	two
camarades	companions
meurent	may die
mangeant	eating
et	and
jouisse	may enjoy
du	of the
trésor	treasure
moi	me
seul	alone
exécuta	executed
son	his
dessein	design
mit	put
du	of the
poison	poison
dans	into
ce que	what
avait	had
apporté	brought
à	to
manger	to eat

PHRASES.

The value of each word being known, the meanings of the sentences have next to be observed. As we have had occasion to remark under this head in the preceding lesson, it sometimes happens that combinations of words have acquired a meaning they do not exhibit when translated singly; thus *chemin faisant* is, when translated into English, word for word, *road making*; but the two words together are in French employed to signify *going along*, just as the phrases *making way* and

going a-head are employed in English occasionally to express a similar notion. In considering the phrases therefore, the power of the words collectively must be regarded more than their individual meaning.

Mais	But
Chemin faisant	Going along
Il dit en lui-même	He said to himself
Il faut que j'empoisonne la viande.	I must poison the meat
Afin que	In order that
Mes deux camarades meurent	My two companions may die
En la mangeant	In eating it
Et que	And that
Je jouisse moi seul du trésor.	I alone may enjoy the treasure
Il exécuta son dessein	He executed his design
Et mit du poison	And put poison
Dans ce que	In what
Il avait apporté à manger . .	He had brought to eat.

CONVERSATION.

As in the preceding lesson, we shall now proceed to a conversation on the subject involved in the text of the present lesson. It will be necessary for the student to bear in mind the words given as an introduction to the previous colloquial exercise, in addition to which the following will have to be acquired:

Madame, *Madam*, pronounced *Madam* { giving the *a*'s the
sound they have
in the word *part*.

Cela, *that*, ,, *sla*

Des, *of the*, ,, *de* { giving the *de* the
sound those letters
have in the Eng-
lish word *debt*.

Ses, *his*, ,, *se* { like *se* in the English
word *sent*.

- Que dit un des voyageurs? Il faut que j'empoisonne la viande.
- A qui dit-il cela? A lui-même.
- Quand? Chemin faisant.
- Qui dit, il faut que j'empoisonne la viande? Un des trois voyageurs.
- Quand dit-il cela? Chemin faisant.
- Pourquoi faut-il que le voyageur empoisonne la viande? Afin que ses deux camarades meurent en la mangeant.
- Le voyageur dit-il, il faut que j'empoisonne mes camarades? Non, Madame.
- Dit-il, il faut que je jouisse du trésor moi seul? Oui, Madame.
- Avait-il trois camarades? . . Non, Madame.
- Avait-il deux camarades? . . Oui, Madame.
- Qui avait deux camarades? . . Un des trois voyageurs.
- Pourquoi faut-il que ses camarades meurent? Afin qu'il jouisse seul du trésor.
- Qu'avait-il apporté à manger? De la viande.
- Avait-il apporté de la viande? Oui, Madame.
- Avait-il le trésor? Non, Madame.
- Qui avait le trésor? Ses deux camarades.
- Qu'avait un des trois voyageurs? Un dessein.
- Exécuta-t-il son dessein? . . Oui, Madame.
- Qu'exécuta un des trois voyageurs? Il exécuta son dessein.
- Avait-il apporté de quoi manger? Oui, Madame.
- Avait-il apporté le trésor? . Non, Madame.
- Dans quoi un des trois voyageurs mit-il du poison? . Dans ce qu'il avait apporté à manger.
- Avait-il apporté de la viande? Oui, Madame.
- Mit-il du poison dans la viande qu'il avait apportée à manger? Oui, Madame.
- Pourquoi? Afin que ses deux camarades mourussent en la mangeant, et qu'il jouisse seul du trésor.
- Quand mit-il du poison dans ce qu'il avait apporté à manger? Chemin faisant.

CONSTRUCTION.

Under this head we shall continue to bring into view the points of the text that illustrate the general structure of the language. These remarks, as we stated in last lesson, are intended to guide and facilitate the learner in writing French.

VII.

Il faut que j'empoisonne la viande. *I must poison the meat.*

In our progress we shall occasionally fall in with a French word that has no corresponding word in the English language, and sometimes we shall in the same way have to deal with an English word that cannot be rendered into French by any single word of that language, this is the case with the English word *must* in the sentence before us. There is no single word in French that is precisely equivalent to the English *must*: and as this word *must* is very much employed in English, it becomes to the learner a matter of some importance to know how a sentence in which *must* occurs, may be rendered correctly into French—a difficulty that our text by chance amply illustrates. We find in the sentence quoted above, that *I must* is represented in the French sentence by *il faut que je*, and it is by these four words arranged as we see them, that *I must* is most usually rendered in French.

The essential word of the equivalent for the English *I must*, is *faut*, and it will be seen from the translation of the text, that this word *faut* is equivalent to the two English words *is necessary*; so that the French phrase *il faut que je*, conveying the idea of *I must*, is literally in English, *it is necessary that I*.

The learner, therefore, in order to render *I must* in French, has to translate literally the phrase *it is necessary that I*; bearing in mind that the single word *faut* is equivalent to the two English words *is necessary*. In the same way when *you must*, *he must*, *we must*, or *they must*, have to be rendered into French, a similar process is to be gone through, substituting for the *je* the pronouns equivalent to *you*, *he*, *we*, and *they*; thus in order to say, *he must poison the meat*, the phrase,

it is necessary that he may poison the meat will have to be taken and translated literally; the result will be, *il faut qu'il empoisonne la viande*, and so in all similar cases. We shall introduce some phrases of this kind into the exercise on COMPOSITION, which we shall expect the learner, aided by the foregoing remarks, to render correctly into French.

It will no doubt occur to the observing student, that "it is necessary that he may poison the meat," is rather a clumsy way of saying "he must poison the meat," and most certainly such is the case. The French are as sensible of this defect in their language as an Englishman can be, and in order to remedy the evil, the words "*il faut*" are occasionally omitted in such phrases, the other part of the sentence being made to answer the purpose. An instance of this kind of abbreviation occurred in the text of our last lesson, where we have the phrase "one of us must go" rendered by "*qu'un de nous aille*;" the words "*il faut*" *it is necessary*, being entirely suppressed. We stated in speaking of this sentence, section III. of our last lesson, that the words "*il faut*" were frequently omitted in such expressions, and the fact of the contracted form being found in our text may be cited as a proof that the abbreviated form of such sentences is employed by the best writers in the language. We would suggest the learner to refer back to our previous observations on this construction, before reading the next section.

VIII.

Pourquoi faut-il que le voyageur empoisonne ses camarades?	Why must the traveller poison his companions?
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The above phrase, occurring in the exercise on Conversation, exhibits to us the manner of dealing with the English *must* when the word occurs in an interrogation. Translated literally the phrase in question appears as follows:

Pourquoi faut-il	que	le	voyageur	empoisonne	ses
Why is necessary it	that	the	traveller	may poison	his
camarades?					
companions?					

Here it will be observed that *faut-il* literally signifies "is it necessary," just as we have seen the literal equivalent for *il faut* is "it is necessary."

It is possible and usual to omit the words *il faut* in expressing a command; but when a question is asked, the case is altered, for in an interrogation *il faut* is not so easily disposed of. It is perfectly good French to say "qu'un de nous aille," instead of "il faut qu'un de nous aille;" but it is quite impossible to ask a question with such an assemblage of words as "qu'un de nous aille." In order to say "must one of us go," the *faut-il* cannot be dispensed with, the phrase entire is required, and must be written "faut-il qu'un de nous aille;" in such a case *il faut* becomes an indispensable adjunct.

In the previous section we have noticed the exceedingly clumsy substitute that exists in the French language for the English word *must*, and we have stated that the means adopted to remedy the evil is by omitting the words *il faut*, but we have seen that *il faut* cannot always be so dispensed with, and is absolutely necessary in an interrogation. In order to say in French "must we eat?" the phrase "is it necessary that we may eat" would have to be employed; decidedly too long and round about to answer the purpose; brevity is the soul of social converse, and in the intercourse of common life long heavy locutions like this are totally inadmissible. The expedient adapted to abridge such expressions is to suppress the pronoun and the *que*, employing only the indispensable *faut-il* with the simple form of the verb; thus instead of saying "faut-il que nous mangions," *must we eat*, the following construction is usually employed:

Faut-il manger? . . . Must we eat?

It will be observed that this phrase *faut-il manger?* implies nothing more than, *is it necessary to eat?* and consequently may be employed to express, *must I eat?* or *must you eat?* as well as *must we eat?* When however a question of this kind is to be put in the third person, no abbreviation is practicable; thus, *must he go?* *must they die?* will have to be rendered in French, *faut-il qu'il aille?* *faut-il qu'ils meurent?* We shall introduce

into the exercise on Composition, some English interrogative phrases containing the word *must*, to be rendered into French, in order that the learner may be habituated to this kind of construction.

IX.

Le trésor The treasure.

La viande The meat.

In the first section of the remarks, under the head CONSTRUCTION, we have stated that all words in the French language are either MASCULINE or FEMININE, and also that *the* is rendered by *le* before masculine words, and by *la* before feminine words. The learner must bear in mind, when he has to render the English article *the* into French, that he cannot use the words *lu* or *le* indiscriminately; it very often happens that a word in French has one meaning when *le* is before it, and another when *la* is before it: thus *le manche* is in English, *the broomstick*, and *la manche* is *the English Channel*. Now if an Englishman were to say, speaking of having been to France, "I went across *le manche*," instead of saying *la manche*, a Frenchman would naturally suppose him to mean that he went to France on a broomstick! this would be an awkward mistake for an elderly lady to make.

X.

En *lu* mangeant In eating it.

The learner, from what we have said in the last and previous sections, will now know how to proceed when he has the word *the* to render into French; we have said that *the* is to be translated in the following manner:—

Before a noun in the masculine gender by *le*.

Before a noun in the feminine gender by *la*.

Before a noun in the plural number by *les*.

But it must not be supposed from this, that the words, *le*, *la*, and *les* always signify in French *the*; it is true that *the* is rendered in French by *le*, *la*, *les*, but it is not true that *le*, *la*, and *les*, are always to be rendered in English by *the*, as we see

by the sentence quoted above, from the text, where the word *la* has the signification of the English word *it*.

When the words *le*, *la*, and *les* occur before a noun, they are equivalent to the English article *the*; but when they occur before a verb, they are no longer articles but pronouns, and will have to be translated into English in the following manner:

le before a verb by *him* or *it*.

la before a verb by *her* or *it*.

les before a verb by *them*.

In the sentence before us the word *mangeant* is a verb, and consequently the *la* before it must be rendered into English by the word *it*, since it refers to the word *meat*.

This diversity of the meaning in the words *le*, *la*, and *les*, arising from their position in a sentence, requires to be particularly noted; as otherwise it is likely to cause a great deal of trouble to the beginner, and is apt even to mislead persons who have attained some proficiency in the language.

Properly speaking the words *le* and *la* mean simply *him* and *her*, because every thing in French being either masculine or feminine, the word *it* has no existence in the language. In the phrase given above, in speaking of the meat, the French say in eating *her*, and not eating *it*. Just as the English say in speaking of a steam-boat, "she sails well;" so the French *him* or *her* all objects whatever. The fact that all objects in nature are considered masculine or feminine may very likely give rise to this question in the mind of the learner: Why is it that there are only two genders in French? In answering this question we may observe that most persons who have written French Grammars, assert that it is impossible to teach theoretically the pronunciation of the language; this may be perfectly true, so far as they are individually concerned, but instead of ascribing the impossibility to their own incompetency, they usually ascribe it to some impenetrable difficulty in the subject itself. In the same way when such a point is to be resolved as the question before us, we have nothing but mystery and perplexity.

A very slight knowledge of the history of the language is sufficient to account for the use in French of two genders only.

When the Franks overran Gaul, the inhabitants spoke Latin, and in order to understand the people they had conquered they were obliged to learn their language; but, as may be readily supposed, the conquerors did not trouble themselves much about the niceties of the Latin terminations and the distinctions of gender depending upon them, they were content with being able to make themselves understood, and beyond what was necessary to effect this, disregarded the subtleties of the Latin syntax; they were obliged, however, to make a distinction between male and female, and gradually embraced under these two heads, all the words that had hitherto been considered as of the neuter gender; thus it is simply from the circumstance of the Franks being more a warlike, than a learned people, that two genders only exist in the language.

In rendering the English word *it* into French, the learner must observe whether it relates to a masculine or a feminine noun; for instance, if in the phrase, "they found it," the word *it* refers to the treasure, the phrase will have to be rendered in French—

Ils LE trouvèrent.

But if the word *it* refers to the meat, the phrase must be—

Ils LA trouvèrent.

It will be remembered that these pronouns are placed before, and not as in English, after the verb.

PRONUNCIATION.

THE CHARACTERISTIC.

There exists in nearly all the modern languages some particular sound that is rarely, if at all, made use of in English; these sounds may be considered by the English as characteristic of the languages to which they belong. Viewing in this way the French sounds as they stand in relation to those of the English language, the sound of the vowel *u* may be called the French characteristic.

The nearest approximation to the French sound of the vowel *u*, made use of in English, with which we are acquainted, occurs

in the word *doing*, when that word is quickly pronounced, as it usually is, especially when used with other words in a sentence; in such a case the sound of the *o* in the word, blending with the *i* of the termination *ing*, produces exactly the sound given by the French to the vowel *u*. If then the learner pronounces rapidly the word *doing* two or three times over, and stops short at *doi*, he will pronounce the French word *du* almost as accurately as a native of Paris. He must bear in mind, however, that the sound of the *o* in *do* is not the French sound of *u*. It is only when the *o* of that word is blended with the *i* that follows it in the word *doing* that it resembles the French *u*.

In English the vowel *u* has three sounds; that in *tube*, another in *tub*, and a third in such words as *rude*. In French the vowel *u* has only one sound, which must ALWAYS be given to it, except when it is associated with another vowel: there are three words in the lesson in which this letter stands alone; these are the words *du*, *lui*, and *exécute*. The learner has been shewn how to produce *du*, and he must now endeavour to transfer the sound of the *u* in this word to those in the other two. By observing carefully the sound between the *d* and the *ng* of the word *doing*, when quickly pronounced, the learner may form such a conception of the sound as will enable him to pronounce the French *u* in all cases correctly. We may repeat that he must carefully avoid the sound of the *o* in the word *do*, that being the sound given to the French *u* by persons who, having studied the language under a *master*, have been led to rely more upon their ear, than upon their comprehension.

We are satisfied that, with a little attention to the directions we have given, the pronunciation of the *u* may be accurately acquired. At all events, such a pronunciation of the letter may be obtained as will approach much nearer its exact sound than that given to it by the natives of some of the provinces of France itself. We have heard a well-educated native of Somersetshire, pronounce the English word *much*, as if it were written "mooh." In Lancashire, the word is pronounced as if written "meech."* In Killarney, the word would be, we think, pronounced as if written "mitch." In the same

* Conversations in Lancashire Dialect, by Tim Bobbin.

way, natives of France, vary in their inflection of the letter *u*; and an Englishman pronouncing the *u*, according to the conception of the sound he may form from the illustration we have given of it, will approach infinitely nearer the sound a Parisian gives the letter than a native of Burgundy, Gascony, or indeed of any other province in France remote from the capital.

COMPOSITION.

Translating from English into French is a valuable auxiliary in the study of the language, especially when the subjects given for translation are within the grasp of the learner, and are useful in themselves; qualities which we think the phrases we have selected will be found to possess. An exercise of this kind will bring the peculiarities of structure more distinctly to view, and aid in impressing them upon the mind. Our text has enabled us to illustrate some of the leading features of the language, with which the student will be greatly benefited by being familiar. No better means of effecting this can be devised, than by translating their English equivalents into French. The learner ought not therefore to neglect this exercise. We shall give in the next lesson a translation in French of the following phrases, so that the learner may see whether he has himself rendered them correctly or not.

I must poison the meat.	Must one of the three travellers
I must poison my companions.	poison his companions?
I must enjoy the treasure.	Must the travellers die?
My companions must die.	Must my two companions die?
My two companions must die.	Must one of the travellers
He must enjoy the treasure	poison the meat?
alone.	Must his two companions die?
The travellers must die.	We must eat.
They must die.	The meat must be eaten.
He must poison the meat.	We must eat the treasure.
He must poison the travellers.	The travellers must be eaten.
He must poison one of his	The poison must be taken.
companions.	Poison must be bought.
Must the traveller poison the	Meat must be bought.
meat?	We must buy something to eat.

Must we eat?
 Must we eat the meat?
 Must the treasure be eaten?
 Must we eat the travellers?
 Must we eat the poison?
 Must I eat my companions?
 Must poison be bought?
 Must meat be bought?
 Must we buy something to eat?
 I must poison the meat, in
 order that my two com-
 panions may die when
 they eat *it*.
 I must poison *it*.
 I must poison *them*.
 He put *it* in the meat. (The
 poison.)
 He put *it* in the poison. (The
 meat.)
 He said *it*.
 It must be taken. (The poi-
 son.)
 It must be eaten. (The meat.)
 We must eat *them*.
 Must I poison *it*?
 Must I poison *them*?
 Did he put *it* in the meat?
 Did he say *it*?
 Must *it* be eaten? (The meat.)
 Must *it* be taken? (The poi-
 son.)
 Must we eat *them*?
 Must *it* be bought?
 He executed his design.
 Who executed a design?
 Where did he execute his
 design?
 When did he execute it?
 Going along, one of the three
 travellers said, "I must

poison my two compa-
 nions."
 Going along, a traveller put
 poison in the meat, and
 said, "my two compa-
 nions must die on eating
 it."
 Two travellers on their jour-
 ney found some meat on
 the road, and said, Gen-
 tlemen (Messieurs), we
 must eat it.
 He must eat his companions.
 Why must he eat his com-
 panions?
 When must he eat his com-
 panions?
 A gentleman (un Monsieur)
 put meat in the poison.
 What did he put in the
 poison?
 Why did he put meat in the
 poison?
 When did he put it in?
 I must poison *the lady*
 (Madame).
 When must I poison the lady?
 Why must I poison her?
 Who must I poison?
 We must eat some meat.
 Must we eat the meat?
 Why must we eat it?
 When must we eat it?
 Must my two companions die?
 The three travellers must die.
 Why must they die?
 When must they die?
 They must die on eating the
 meat that one of them
 bought to make a repast.

When the learner has rendered these phrases, he will have become familiar with some of the chief difficulties he has to encounter. In the next lesson we shall have to speak of some other leading features in the construction of the language.

THE FRENCH LANGUAGE.

LESSON THIRD.

READING.

REPETITION.

IL faut que j'empoisonne la viande. Il faut que j'empoisonne mes camarades. Il faut que je jouisse du trésor. Il faut que mes camarades meurent. Il faut que mes deux camarades meurent. Il faut qu'il jouisse seul du trésor. Il faut que les voyageurs meurent. Il faut qu'ils meurent. Il faut qu'il empoisonne la viande. Il faut qu'il empoisonne les voyageurs. Il faut qu'il empoisonne un de ses camarades. Faut-il que le voyageur empoisonne la viande? Faut-il qu'un des trois voyageurs empoisonne ses camarades? Faut-il que les voyageurs meurent? Faut-il que mes deux camarades meurent? Faut-il qu'un des voyageurs empoisonne la viande? Faut-il que ses deux camarades meurent? Il faut manger. Il faut manger la viande. Il faut manger le trésor. Il faut manger les voyageurs. Il faut manger le poison. Il faut acheter du poison. Il faut acheter de la viande. Il faut acheter de quoi manger. Faut-il manger? Faut-il manger la viande? Faut-il manger le trésor? Faut-il manger les voyageurs? Faut-il manger le poison? Faut-il manger mes camarades? Faut-il acheter du poison? Faut-il acheter de la viande? Faut-il acheter de quoi faire un repas?

Il faut que j'empoisonne la viande afin que mes deux camarades meurent en la mangeant. Il faut que je l'empoisonne. Il faut que je les empoisonne. Il le mit dans la viande. Il la mit dans le poison. Il le dit. Il faut le manger. Il faut la manger. Il faut les manger. Faut-il que je l'empoisonne? Faut-il que je les empoisonne? Le mit-il dans la viande? Le dit-il? Faut-il la manger? Faut-il le manger? Faut-il les manger? Faut-il l'acheter? Il exécuta son dessein. Qui exécuta un dessein? Où l'exécuta-t-il? Quand l'exécuta-t-il? Chemin faisant un des trois voyageurs dit, il faut que j'empoisonne mes deux camarades. Chemin faisant un voyageur mit du poison dans la viande, et dit, il faut que mes deux camarades meurent en la mangeant. Chemin faisant deux voyageurs trouvèrent de la viande dans leur chemin et dirent, Messieurs, il faut la manger. Il faut manger ses camarades. Pourquoi faut-il manger ses camarades? Quand faut-il manger ses camarades? Un Monsieur mit de la viande dans le poison. Que mit-il dans le poison? Pourquoi mit-il de la viande dans le poison? Quand la mit-il? Il faut que j'empoisonne Madame. Quand faut-il que j'empoisonne Madame? Pourquoi faut-il que je l'empoisonne? Qui faut-il que j'empoisonne? Il faut manger de la viande? Faut-il manger la viande? Pourquoi faut-il la manger? Quand faut-il la manger? Faut-il que mes deux camarades meurent? Il faut que les trois voyageurs meurent? Pourquoi faut-il qu'ils meurent? Quand faut-il qu'ils meurent? Il faut qu'ils meurent en mangeant la viande qu'un d'eux a apportée pour faire un repas.

READING.

CONTINUATION OF TEXT.

Mais les deux autres qui avaient conçu un semblable dessein contre lui pendant son absence, l'assassinèrent à son retour, et demeurèrent les maîtres du trésor. Après l'avoir tué ils mangèrent de la viande empoisonnée et moururent aussi tous deux.

In order that the learner may be able to read and pronounce the above, we shall have, as in the case of the two preceding sections of the text, to give first the pronunciation of the words, and then their meaning.

Mais	les	deux	autres	qui	avaient	conçu	un
Mai	lè*	dai-z	o-ter	kee	av-ai	kon-sũ	un

semblable	dessein	contre	lui	pendant	son	absence,
sem-bla-bel	d-sin	con-ter	lũ-ee	pen-dan	so-n	ab-sens,

l'assassinèrent	à son	retour,	et demeurèrent	les	maîtres
la-sa-see-nèr-t	a son	re-toor,	ai	d-mair-rèr	lè mai-ter

du trésor.	Après	l'avoir	tué	ils	mangèrent	de la
dũ trai-zor.	A-prè	lav-war	tũe	eel	man-shair	d la

viande empoisonnée	et moururent	aussi	tous	deux.
vee-and en-pwa-zon né	ai	moor-ũr-t	o-see	too dai.

In reading the above the learner must bear in mind what we have said of the nasal sound in the first lesson, and what we have said of the vowel *u* in the second. We continue to represent the nasal sound by italics, and to place a short accent over the *u* when that letter has its pure sound. The nasal and the sound of the *u* are two very important features in French pronunciation, and habitual attention to what we have said of them will do more to perfect the learner in pronunciation than a twelvemonth with a *master*.

* For the sound of the *e* we have accented thus *é* and thus *è*, see the article Pronunciation, page 44.

TRANSLATION.

Mais les deux autres qui avaient conçu un
 But the two others who had conceived a
 semblable dessein contre lui pendant son absence,
 similar design against him during his absence,
 l'assassinèrent à son retour, et demeurèrent les maîtres
 him assassinated at his return, and remained the masters
 du trésor. Après l'avoir tué ils mangèrent de la
 of the treasure. After him to have killed they ate of the
 viande empoisonnée, et moururent aussi tous deux.
 meat poisoned, and died also all two (both).

VOCABULARY.

The text of the present lesson consists of forty words, twenty of which have already appeared in the preceding sections, we shall therefore limit the vocabulary to the twenty new words, as the learner may be supposed to have got the others pretty well fixed on his memory already.

Autres	. . . . .	others
avaient	. . . . .	had
conçu	. . . . .	conceived
semblable	. . . . .	similar
contre	. . . . .	against
lui	. . . . .	him
pendant	. . . . .	during
absence	. . . . .	absence
assassinèrent	. . . . .	assassinated
retour	. . . . .	return
demeurèrent	. . . . .	{ remained lived
maîtres	. . . . .	masters
après	. . . . .	after
avoir	. . . . .	to have
tué	. . . . .	killed
mangèrent	. . . . .	ate
empoisonnée	. . . . .	poisoned
moururent	. . . . .	died
aussi	. . . . .	also
tous	. . . . .	all.

Of these twenty words, the greater part are mere modifications of those already seen : *avaient*, *had*, is the plural form of *avait* in the text of the preceding lesson ; *mangèrent*, *ate*, is formed from the same root as *manger*, *to eat* ; *moururent*, *died*, is from the same root as *meurent*, *die*. The principle operating these changes in the form of a verb will soon have to engage the learner's attention.

PHRASES.

Mais les deux autres . . .	But the two others
Qui avaient conçu un semblable dessein contre lui	Who had conceived a similar design against him
Pendant son absence . . .	During his absence
L'assassinèrent	Assassinated him
A son retour	On his return
Et demeurèrent les maîtres du trésor	And remained masters of the treasure.
Après l'avoir tué	After having killed him,
Ils mangèrent de la viande empoisonnée,	They ate some of the poisoned meat,
Et moururent aussi tous deux.	And they also both died.

In comparing these sentences, the learner will observe that the English say *poisoned meat*, and that the French reverse the English order of these two words, and say *meat poisoned*. It will also be observed, that the equivalents of the English words *all* and *two* are used in French to signify *both*; the reason of this is that there is no single word equivalent to *both* in the French language.

CONVERSATION.

All the words introduced into the following exercise have already appeared, either in the text of the present, or in the conversation of the preceding lessons. Their meaning and pronunciation have consequently been already given.

Qu'avaient conçu les deux autres voyageurs?	Un semblable dessein.
Qui avait conçu un semblable dessein?	Les deux autres voyageurs.

- Quand? Pendant l'absence de leur camarade.
- Où? Dans le chemin.
- Contre qui les deux autres voyageurs avaient-ils conçu un dessein? Contre leur camarade.
- Qui avait le trésor? . . . Les deux autres voyageurs.
- Quand avaient-ils le trésor? . Pendant l'absence de leur camarade.
- Qu'avaient les deux autres voyageurs pendant l'absence de leur camarade? Ils avaient le trésor.
- Qui les deux voyageurs assassinèrent-ils? Ils assassinèrent leur camarade.
- Où l'assassinèrent-ils? . . Dans le chemin.
- Quand l'assassinèrent-ils? . A son retour.
- Pourquoi l'assassinèrent-ils? . Afin d'avoir le trésor pour eux seuls.
- Après l'avoir tué, demeurèrent-ils maîtres du trésor? Oui, Messieurs.
- Qui demeura maître du trésor? Les deux autres voyageurs.
- Les deux autres voyageurs mangèrent-ils leur camarade? Non, mais à son retour ils l'assassinèrent.
- Après l'avoir tué, de quoi demeurèrent-ils les maîtres? Ils demeurèrent les maîtres du trésor et de la viande que leur camarade avait apportée à manger.
- Qu'avait apporté un des voyageurs? Il avait apporté de la viande.
- Avait-il empoisonné la viande? Oui Messieurs, il l'avait empoisonnée.
- Pourquoi avait-il empoisonné la viande? Afin que ses camarades mourussent en la mangeant.
- Qu'avaient à manger les maîtres du trésor? Ils avaient de la viande.
- Qui avait de la viande à manger? Les maîtres du trésor.
- Les maîtres du trésor mangèrent-ils la viande? Oui, ils la mangèrent.
- Pourquoi la mangèrent-ils? . Ils avaient faim.
- Qui avait faim? Les trois voyageurs.
- Qui avait empoisonné la viande? Un des trois voyageurs.

Qui la mangea?	Les deux autres.
Quand la mangèrent-ils? . .	Après avoir tué leur camarade.
Que mangèrent les deux autres après avoir tué leur cama- rade?	Ils mangèrent de la viande empoisonnée.
Moururent-ils après avoir mangé la viande em- poisonnée?	Oui Messieurs, ils moururent.
Les voyageurs moururent-ils tous les trois.	Oni, ils moururent tous.
Quand moururent les trois voyageurs?	L'un après son retour, les deux autres après avoir mangé de la viande em- poisonnée.
Où moururent-ils?	Dans le chemin.

CONSTRUCTION.

XI.

Après l'avoir tué. . . .	After having killed <i>him</i> .
Ils l'assassinèrent	They assassinated <i>him</i> .

Perhaps there is no difficulty more embarrassing to the learner, than that arising from the diversity of meaning peculiar to the little words *le* and *la*. We have already had occasion to remark, that *le* and *la* are sometimes to be rendered into English by *the*, and at other times by *him*, *her*, or *it*. Persons who have gone partially over a French grammar, are aware that *le* and *la* are articles, and so equivalent to the English word *the*; but not having pursued their studies far enough, are not acquainted with the pronominal signification of the words. They have in consequence associated *le* and *la* with the English word *the*, and the result of this association is that they are confounded with the first page of any French author they attempt to translate. If any one, for instance, were to suppose that the *l*'s in the phrases we have quoted above from our text, signify *the*, he could not possibly make sense of them. In translating, the meaning of such long words as *assassinèrent* may generally be guessed at, but the little words like *le* and *la* completely upset the partially initiated. We have

stated (§ X.), for the guidance of the learner in this matter, that when *le* or *la* occur before a verb, they must be rendered in English by *him*, *her*, or *it*; and when they occur before a noun, are to be rendered in English by *the*; but it is only in this last case that *le* and *la* signify *the*. In the phrase *après l'avoir tué*, the word *avoir* is a verb; and according to what we have said, the *l'* must be rendered by one or other of the English pronouns *him*, *her*, or *it*, which of the three being judged from the context. We have quoted the two phrases, however, at the head of this article, not so much to illustrate the meanings of *le* and *la*, as to recal the attention of the learner to the manner he is to deal with the English words *him*, *her*, and *it*, when he has got to translate them into French. We have said elsewhere that there is no use for the word *it* in French. Every thing is said to be *him* or *her*; thus the word *viande* being feminine, the English phrase *they ate it*, the pronoun *it* referring to the noun meat, would have to be rendered into French, *they ate her*; and in the same way in speaking of the treasure, the English phrase *they ate it*, would have to be rendered, *they ate him*, the word *trésor* being a masculine noun. It will be seen by the phrase, *ils l'assassinèrent*, that the pronoun *him* is represented by the word *le* abridged into *l'*, on account of the following vowel, according to the rule we gave (§ II). In the same way, *they assassinated her* would be in French, *ils l'assassinèrent*, exactly the same as the other, the *a* of the *la* being likewise subject to elision. When however the verb begins with a consonant, the distinction between *him* and *her* would be as apparent in French as it is in English; thus, *they ate him* would be *ils le mangèrent*, but *they ate her*, *ils la mangèrent*, the *le* and *la* in these cases not being subject to elision. The learner will also observe that the English order of the words in such phrases is inverted in their French equivalents; for, instead of saying, they assassinated *him*, we must say, they *him* assassinated, *ils l'assassinèrent*. We shall introduce into the exercise, under the head COMPOSITION, some English phrases, containing *him*, *her*, and *it*, to be turned into French, in order to familiarise the learner with the pronominal use of *le* and *la*.

XII.

Mais les deux autres qui avaient conçu un semblable dessein contre <i>lui</i> l'assassinèrent à son retour.	But the two others who had conceived a similar design against <i>him</i> , assassinated <i>him</i> on his return.
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It will be observed from the above sentence, that besides the pronoun *le*, there is another French word equivalent to the English pronoun *him*, and that this word is *lui*. When in English the word *him* is the direct object of a transitive verb, such as *killed*, *assassinated*, *ate*; *him* is then rendered by *le*: but when *him* or *her* is preceded by a preposition, then they must be rendered in French by *lui*. In our text, the word *contre*, against, is a preposition, and the word *him* following it, must in consequence be *lui* not *le*; in the same way, *of him*, *to him*, *by him*, *for him*, must be rendered in French, *de lui*, *à lui*, and *pour lui*, and so in all other cases where a preposition precedes, the word *him* has to be rendered by *lui*. This double translation of the word *him*, is one of the difficulties to be encountered in writing French, but a little attention to the nature of the words will enable the learner to judge whether he should employ *le* or *lui* in translating *him*.

XIII.

Il avait conçu un semblable dessein.	He had conceived a similar design.
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The letter *c* is pronounced in French exactly as it is in English, that is, like *s* before *e* and *i*, and like *k* before *a*, *o*, and *u*. It happens, however, that in some French verbs *c* must have its hissing sound before the last-named vowels: when such is the case, a little mark called a *cedilla* is placed under the *c*, as in the word *conçu* in the text; without the cedilla, this word would have to be pronounced *kon-kũ*; in writing this word, the learner must take care therefore not to omit the cedilla.

XIV.

Après l'avoir tué . . . After having killed him.

In this phrase, the word *avoir* is in the infinitive mood, and literally signifies *to have*. The English, after all their prepositions, except *to*, are in the practice of employing the present participle ending in *ing*; but in French, all the prepositions except *en* govern the infinitive mood of the verb: thus we must say in French, *after to have*, *of to have*, *from to have*, *for to have*, etc.; and not as in English, *after having*, *of having*, *from having*, *for having*. This is a very marked peculiarity, and exhibits one of the most striking differences in the construction of the two languages; it would be very bad English to say *for to have*, and it would be absolute nonsense to say in French *for having*. In rendering therefore such English phrases, as—after having put poison in the meat, after having killed their companion, after having eaten the travellers, after having brought the poison,—the learner must bear in mind that the French construction is, *après avoir mis du poison dans la viande*, after *to have* put the poison in the meat; *après avoir tué leur camarade*, after *to have* killed their companion; *après avoir mangé les voyageurs*, after *to have* eaten the travellers; *après avoir apporté le poison*, after *to have* brought the poison; and so in all similar cases.

XV.

Trois voyageurs trouvèrent un	Three travellers found a trea-
trésor dans leur chemin, et	sure on their way, and
dirent, nous avons faim.	said, we are hungry.

In the above sentence, the words *nous avons faim* are translated literally *we have hunger*, and this is the manner in which the English expression *we are hungry* must be rendered into French. In the same way, *we were hungry* would have to be rendered *we had hunger*. The English say, I have a headache, and I have a cold, and it would only be according to the analogy of their own language to say, I have hunger also; however, since it happens that this is not the case, the learner

must bear in mind the difference in this respect between the construction of his own and the French language. The English phrases, he *was* hungry, and they *were* hungry, will have to be rendered,

Il avait faim He had hunger.

Ils avaient faim They had hunger.

XVI.

Ils moururent *tous deux* They both died.

We have already said, *chemin faisant*, that the English word *both* has no single equivalent in French, so that the notion of both has to be rendered in the latter language by a periphrasis. The word is most usually rendered by the phrase, *tous les deux*, *all the two*; but occasionally the article *les* is dropped, and the phrase assumes the form *tous deux*, *all two*, as we have it in our text. It is very likely that *they died all two* may sound somewhat odd in the ears of an Englishman, but it is only because he has not been used to it. The phrase, *they died all two*, is just as logical as *they died all three*, although the first appears very bad English, and the second very good. We mention this because the learner generally, when he meets with a construction that he is not familiar with, is very apt to suppose that there is some great mystery at the bottom of it, while in reality it exists in his own language, and is as simple in itself as the construction of any other assemblage of words: a little judgment exercised in the study of a language will dissipate a vast number of apparent difficulties of this nature. The learner has to bear in mind that the word *both* is to be rendered by *all two*, *tous deux* in French, or when a greater degree of exactitude is wanted, by *all the two*, *tous les deux*.

In English, the word *both* may be put either before or after the verb; it would be as correct to say, they both died, as to say they died both. In French, however, the adverb cannot be moved about in this way; there is only one way of arranging the words in a phrase like this, that is by placing the adverb *tous deux* after the verb, as in the text.

PRONUNCIATION.

ACCENTED LETTERS.

The vowel *e* has altogether in French four sounds: in order to shew when it should be pronounced in one and when in another manner, little marks called accents are employed. The following table exhibits the various sounds of the *e*, together with the manner in which they are distinguished one from another.

e with an acute accent thus *é*, is pronounced like *a* in the English word *mate*.

e with a grave accent thus *è*, is pronounced like *e* in the English word *best*.

e with a circumflex accent thus *ê*, is pronounced like *è*, but a little longer.

e without an accent is called the *e* mute, and is generally silent; when pronounced it has the sound of *ea* in the English word *earth*.

From this table the learner will observe that when he meets with an *e* having an acute accent upon it thus *é*, he must pronounce it like the *a* in the English words, *make, cake, bake*; and when he meets with an *e* having the grave accent *è*, or the circumflex accent thus *ê*, he must pronounce it like *e* in the English words *press, dress, mess*. So far as the accented *e*'s are concerned there is no difficulty, the *é* and the *è* may be considered as two distinct letters of the French alphabet, each having its own sound and characteristic properties, whilst the *ê* may be called a long *è*, and considered as such. We should now advise the learner to go over the sections of the text, and pronounce the accented *e*'s according to the foregoing directions without paying attention to the equivalents we have given of them in our verbal pronunciation, in this manner the habit will be acquired of pronouncing the accented *e* correctly. We would also here strongly impress upon the observation of the learner the necessity of ATTENTION: he has been accustomed from his infancy to associate the letter *e* with a set of sounds, many of which are totally different from the French sounds of

the letter, he must therefore be watchful lest his inherent notions mislead him in the pronunciation of the French *e*. The accented *e*'s in French have only the sounds we have described; these must always be given them, otherwise the word in which they occur will be rendered unintelligible, and the sense or meaning of the speaker, consequently, totally obscured.

The *e* mute, as its name implies, so far as pronunciation is concerned, is a nonentity; it is a mere orthographic sign, not an absolute letter. There are some cases, however, in which it may be pronounced. The phrase, *il se détacha*, occurring in our text, may be pronounced *eels détacha*, suppressing entirely the unaccented *e*, or the little word *se* may be pronounced distinctly, giving the *e* the shut sound of *ea* of the English word *earth*, as already stated. The pronunciation of the *e* mute is therefore quite arbitrary, depending entirely upon the taste or the style of the speaker. This unaccented *e* has given rise to much learned disquisition amongst writers of French grammars; they have contrived to discover in this simple matter the most insuperable difficulties, and the greatest possible amount of doubt and dubity. These perplexities are not said to consist in explaining the sound itself; that we have given is sufficiently precise, but in knowing when to pronounce the letter, and when to leave it entirely silent: one Frenchman,* who has written two very respectable duodecimo volumes to enlighten the English on this knotty point, after quoting a dozen pages of illustrations, says, "All these examples show, rather than solve the difficulty; but it is impossible to give certain and invariable rules by which foreigners may be able to make so many nice distinctions, which depend greatly on the JUDGMENT of the speaker or reader, and are not always (*qq.* never) attended to by the natives themselves." Had this writer limited his treatise to this one passage, we conceive he would have acted wisely, for in this single sentence he has said all that need be said on the subject. The pronunciation of the *e* mute is admissible in an elevated style, but its pronunciation in colloquial intercourse would only be tolerated

* Duvergers' Treatise on the French Pronunciation, Part I.

when the meaning of a word or the sense of a sentence would be obscured by its omission, or when great clearness of expression is required. In every instance where the unaccented *e* occurs in our text, it may be left entirely silent, and on the other hand, it might be in most cases slightly enunciated. The unaccented *e* is rarely pronounced in ordinary conversation, and very rarely silent in a solemn discourse; it might be pronounced at the Palais du Luxembourg, but would be silent within the precincts of the Tuileries.

The accents, besides being employed to point out the sounds of the *e*, are occasionally used to distinguish some words from certain other words resembling them in orthography, but differing materially in meaning; thus the letter *a* in French without an accent is a verb, and is equivalent to the English word *has*, but *a* with a grave accent thus *à*, is a preposition, and signifies in English *to* or *at*; and again, the adverb *où*, *where*, has a grave accent to distinguish it from the conjunction *ou*, *or*. The accents in these cases do not affect in any way the pronunciation of the letter over which they are placed, they are orthographic signs only.* The circumflex accent is used to mark the omission of an *s*. The word *maître* in the text is derived from the Latin word *maister*, or according to the modern Latin spelling *magister*, the Romans writing an *s*, though very probably they did not pronounce it. The older French writers wrote the word *maistre*, whence the English have obtained their word *master*, where the *s* is retained and the *i* dropped. The circumflex accent requires the voice to rest slightly on the letter whereon it is placed, in order to compensate for the omission of the *s*, as in the case of the *ê* already described.

We have now explained the use and application of the accents in French, they only affect the pronunciation, in so far as the *e* is concerned; we shall henceforth, in giving the pronunciation of the French words, leave the accented *e*'s to speak for themselves, as the learner may now be fairly supposed to know how to pronounce them.

* And it may be useful to observe that the grave accent only is used in these cases, the acute accent is never employed merely to distinguish words.

COMPOSITION.

- He had.
 He had a treasure.
 Had he a treasure?
 Who had a treasure?
 They had.
 What had they?
 They had a companion.
 Had they the meat?
 They had the meat, two treasures, and three intentions.
 Had they three designs?
 No, but they had three companions.
 Who had three companions?
 The traveller who had the two intentions.
 Who had the treasure?
 The two other travellers.
 When they had the treasure, had they also their companion?
 No, they had poisoned him.
 After the two others had poisoned their companion, what had they?
 They had the treasure and also the meat, but their companion had poisoned it.
 When had their companion poisoned the meat?
 He had poisoned the meat during the absence of his companions.
 Who had conceived a design?
 One of the travellers.
 Against whom had he conceived a design?
 Against the masters of the treasure.
 After having conceived his design, did he execute it?
- Yes, he executed his design.
 The masters of the treasure, had they also conceived a design?
 Yes, they had conceived a design against the treasure, and two others against their companions.
 Who was hungry?
 One of the travellers.
 Had he anything to eat?
 Were his two companions hungry?
 Yes, but they had something to eat.
 What had the two travellers to eat?
 They had the treasure, the poisoned meat, and a companion to eat.
 Where did the travellers live?
 They lived at Paris.
 When did the masters of the treasure live at Paris?
 They lived at Paris after having killed their companion.
 Whom did the three travellers assassinate?
 They assassinated two travellers and their companion.
 Why did they assassinate their companion?
 In order to have his treasure.
 After having killed their companion, whom did they assassinate?
 They assassinated two other travellers.
 Did they assassinate their companion after having killed the travellers?

No, they assassinated the travellers after having killed their companion.

Where did they assassinate their companion?

They assassinated him on the road.

Whom did they assassinate on the road?

They assassinated the masters of the treasure, the three travellers, and also their two companions.

They ate.

What did they eat?

They ate the treasure.

After having eaten the treasure, what did they eat?

They ate the meat.

After having eaten that, what did they eat?

They ate their companion.

After having eaten the treasure, the meat, and their companion, what did they eat?

They ate two other companions.

Why did they eat their companions?

They were hungry.

After having eaten all their companions, what did they eat?

They ate each other (se).

They died.

Did all the three travellers die?

Yes, all the travellers died.

Did the masters of the treasure die also?

Yes, they both died.

When did the two travellers die?

After having killed and eaten their companion.

Where did the travellers die?

Two died at Paris, the other three died on the road.

During the absence of their comrade, the travellers ate each other.

After having killed some and poisoned others, the two travellers remained masters of the meat; but after having eaten it, they both died.

The masters of the treasure assassinated, and ate their companion, but they both died also.

During the absence of their companion, the two others had eaten the treasure.

Whilst the two travellers remained masters of the treasure, they had wherewithal to eat; but after having killed their companion, they both died of hunger.

One of the travellers, during the absence of the other two, had conceived the design of eating the treasure, but the two others on their return assassinated him.

After having killed their companion, the two others ate some poisoned meat as a refreshment.

The poison killed one of the travellers, the treasure killed all three.

After having eaten the treasure, the meat, and their companion, the three travellers died of hunger.

THE FRENCH LANGUAGE.

LESSON FOURTH.

READING.

REPETITION.

IL avait. Il avait un trésor. Avait-il un trésor ? Qui avait un trésor ; Ils avaient. Qu'avaient-ils ? Ils avaient un camarade. Avaient-ils la viande ? Ils avaient la viande, deux trésors, et trois intentions. Avaient-ils trois desseins ? Non, mais ils avaient trois camarades. Qui avait trois camarades ? Le voyageur qui avait les deux intentions. Qui avait le trésor ? Les deux autres voyageurs. Quand ils avaient le trésor avaient-ils aussi leur camarade ? Non, ils l'avaient empoisonné. Après que les deux autres eurent empoisonné leur camarade, qu'avaient-ils ? Ils avaient le trésor et la viande, mais leur camarade l'avait empoisonnée. Quand, leur camarade avait-il empoisonné la viande ? Il avait empoisonné la viande pendant l'absence de ses camarades. Qui avait conçu un dessein ? Un des voyageurs. Contre qui avait-il conçu un dessein ? Contre les maîtres du trésor. Après avoir conçu son dessein l'exécuta-t-il ? Oui, il exécuta son dessein.

Les maîtres du trésor avaient-ils aussi conçu un dessein? Oui, ils avaient conçu un dessein contre le trésor et deux autres contre leurs camarades. Qui avait faim? Un des voyageurs. Avait-il de quoi manger? Ses deux camarades avaient-ils faim? Oui, mais ils avaient de quoi manger. Qu'avaient les deux voyageurs à manger? Ils avaient à manger le trésor, de la viande empoisonnée, et un camarade. Où demeurèrent les trois voyageurs? Ils demeurèrent à Paris. Quand les maîtres du trésor demeurèrent-ils à Paris? Ils demeurèrent à Paris après avoir tué leur camarade. Qui, les trois voyageurs assassinèrent-ils? Ils assassinèrent deux voyageurs et leur camarade. Pourquoi assassinèrent-ils leur camarade? Afin d'avoir son trésor. Après avoir tué leur camarade qui assassinèrent-ils? Ils assassinèrent deux autres voyageurs. Assassinèrent-ils leur camarade après avoir tué les voyageurs? Non, ils assassinèrent les voyageurs après avoir tué leur camarade. Où assassinèrent-ils leur camarade? Ils l'assassinèrent dans le chemin. Qui assassinèrent-ils dans le chemin? Ils assassinèrent les maîtres du trésor, les trois voyageurs, et aussi leurs deux camarades.

Ils mangèrent. Que mangèrent-ils? Ils mangèrent le trésor. Après avoir mangé le trésor, que mangèrent-ils? Ils mangèrent la viande. Après avoir mangé cela, que mangèrent-ils? Ils mangèrent leur camarade. Après avoir mangé le trésor, la viande, et leur camarade, que mangèrent-ils? Ils mangèrent deux autres camarades. Pourquoi mangèrent-ils leurs camarades? Ils avaient faim. Après

avoir mangé tous leurs camarades, que mangèrent-ils ? Ils se mangèrent. Ils moururent. Les voyageurs moururent-ils tous les trois ? Oui, tous les voyageurs moururent. Les maîtres du trésor moururent-ils aussi ? Oui, ils moururent tous les deux. Quand les deux voyageurs moururent-ils ? Après avoir tué et mangé leur camarade. Où moururent les voyageurs ? Deux moururent à Paris, les trois autres dans le chemin. Pendant l'absence de leur camarade, les voyageurs se mangèrent les uns les autres. Après avoir tué les uns et empoisonné les autres, les voyageurs demeurèrent maîtres de la viande, mais après l'avoir mangé ils moururent tous. Les maîtres du trésor assassinèrent et mangèrent leur camarade, mais tous les deux moururent aussi. Pendant l'absence de leur camarade les deux autres avaient mangé le trésor. Pendant que les deux voyageurs demeurèrent maîtres du trésor ils avaient de quoi manger, mais après avoir tué leur camarade ils moururent de faim tous les deux. Un des voyageurs pendant l'absence des deux autres avait conçu le dessein de manger le trésor, mais les deux autres à leur retour l'assassinèrent. Après avoir tué leur camarade, les deux autres mangèrent pour repas de la viande empoisonnée. Le poison avait tué un des voyageurs, le trésor avait tué les trois. Après avoir mangé le trésor, la viande, et leur camarade, les trois voyageurs moururent de faim.

CONTINUATION OF TEXT.

Un philosophe passant par cet endroit-là, dit: voilà, quel est le monde! Voyez de quelle manière il a traité ces trois personnes. Malheur à celui qui lui demande des richesses.

In order that the learner may read the above, we shall, as in the case of the former portions of the text, proceed to give the pronunciation of the present section.

Un philosophe passant par cet endroit-là, dit:
Un fee-lo-sof pas-an par set en-drwa la, dee:
 voilà, quel est le monde! Voyez de quelle manière
 wa-la, kel ai l mond! Voyai d kel man-yèr
 il a traité ces trois personnes. Malheur à celui
 eel a trai-té sè trwa per-son. Mal-ëur* a s-lüee
 qui lui demande des richesses.
 kee lüee d-mand dè ree-shès.

To read the above correctly, the learner must continue to bear in mind what has been said in the first lesson about the nasal sound, which we continue to distinguish by *italics*, as also what was said of the vowel *u* in the second lesson, and finally, the pronunciation of the accented *e's* given in the third lesson. We would again urge the necessity of the learner sustaining his attention on these particular points; this is essential to an exact comprehension of the pronunciation of the words of the text, and consequently, on this depends the chief advantage the learner can hope to obtain from our lessons. The words of our text are not numerous, but they will serve as a key to the entire system of French pronunciation. The principles we shall lay down for the guidance of the learner in their pronunciation, if well fixed upon his memory, will enable him to pronounce, with a very few exceptions, every word in the language correctly.

* For the pronunciation of the *eu*, see article Pronunciation, page 61.

TRANSLATION.

Un philosophe passant par cet endroit - là dit:
 A philosopher passing by that place there, said:
 voilà, quel est le monde ! Voyez de quelle manière
 See there, what is the world ! See of what manner
 il a traité ces trois personnes. Malheur à celui
 it has treated these three persons. Woe to him
 qui lui demande des richesses.
 who at it asks of the riches.

VOCABULARY.

The present portion of text consists of thirty-one words, ten of which have already been seen ; and the five words *philosophe*, *manière*, *passant*, *personnes*, and *richesses*, are nearly the same in form with their English equivalents. This vocabulary will therefore only consist of seventeen words.

Par	. . . . .	by
cet	. . . . .	{ this
		{ that
endroit	. . . . .	place
là	. . . . .	there
voilà	. . . . .	{ see there
		{ behold
quelle)		
quel }	. . . . .	what
est	. . . . .	is
le monde	. . . . .	the world
voyez	. . . . .	{ see
		{ look
a	. . . . .	has
traité	. . . . .	treated
ces	. . . . .	{ these
		{ those
malheur	. . . . .	{ woe
		{ misfortune
celui	. . . . .	{ he
		{ him
		{ ask
demande	. . . . .	{ asks
		{ want
		{ wants
des	. . . . .	of the

CONVERSATION.

The following new words will be introduced into this exercise :

Mesdames,	. . .	Ladies,	pronounced	mèdam.
Ce,	. . . .	it or that,	„	s.
Pourquoi,	. . .	why,	„	poor-kwa.
Parceque,	. . .	because,	„	pars-ky.
Combien,	. . .	{how much, how many,}	„	kom-be-EN.
Quelquefois,	. . .	sometimes,	„	kelk-fwa.
Au,	. . . .	to the or at the	„	o.
Était,	. . . .	was,	„	étai.

In the reading exercise we have given *é* as the pronunciation of the word *est*, *is*. Above, we see that the little word *ce*, *it*, when denuded of its *e* mute has the sound of *s*; the learner will observe from this, that *est-ce*, *is it*, should be pronounced *ès*, and for the same reasons that *qu'est-ce?* *what is it?* should be pronounced *kès*. It may not be out of place to notice here a peculiar manner of putting in French the question, What is that? The learner is already aware that “what is that” should be rendered by *qu'est cela?* but though “qu'est cela” is very commonly used, the form most employed is *qu'est-ce que c'est que cela?* This phrase translated literally gives in English, *What is it that that is that that?* Such a multitude of *thats* looks like a very prosy way of saying What is that? If however the learner has borne in mind the pronunciation we have given of the individual words composing *qu'est-ce que c'est que cela?* he will find the whole amount to *kesh-seh-sla*; the French interrogation in reality not requiring more time in its enunciation than the English *what is that*.

Qu'est-ce que dit un philosophe? Le philosophe dit, “voilà, quel est le monde! Voyez de quelle manière il a traité ces trois personnes.”

Où dit-il cela? Dans le chemin.

Quand le dit-il? En passant à l'endroit où moururent les trois voyageurs.

- Est-ce que le philosophe dit,
"voilà, les trois voya-
geurs?" Non, mesdames.
- Est-ce qu'il dit, "voilà, ces
trois personnes?" Non, mesdames, mais il dit,
"voilà, de quelle manière
le monde a traité ces
trois personnes."
- Qui le monde a-t-il traité? . Trois personnes.
- Qui est-ce qui a traité trois
personnes? Le monde.
- Comment le monde a-t-il traité
trois personnes? D'une manière.
- Combien de personnes le
monde a-t-il traité? Il a traité trois personnes.
- Quelles trois personnes le
monde a-t-il traité d'une
manière? Les trois voyageurs.
- Quels trois voyageurs? . . Les voyageurs qui trouvèrent
un trésor dans leur che-
min.
- Pourquoi le monde a-t-il traité
ces trois voyageurs d'une
manière? Parce qu'ils *lui* avaient de-
mandé des richesses.
- Qu'est-ce que c'est qu'un
malheur d'après le philo-
sophe? C'est un malheur de demander
des richesses au monde.
- Qui est-ce qui dit: malheur à
celui qui demande des
richesses au monde? Un philosophe.
- Pourquoi dit-il cela? . . . Parce qu'il était philosophe.
- Le philosophe dit-il: malheur
à celui qui a des richesses? Non, mesdames.
- Le philosophe dit-il que c'est
un malheur d'avoir des
richesses? Non, mais il dit: que c'est un
malheur de les demander
au monde.
- Pourquoi est-ce un malheur
que de demander des
richesses? Parceque le philosophe le dit.
- Est-ce que le philosophe de-
mande des richesses au
monde? Non, mesdames, il dit: que
c'est un malheur de les
demander.
- Comment est-ce un malheur? Voyez les trois voyageurs ils
moururent après avoir
demandé des richesses.

- Est-ce que les voyageurs demandèrent des richesses au monde? Non, mais afin de les avoir ils assassinèrent leur camarade.
- Etait-ce à fin d'avoir ses richesses qu'ils assassinèrent leur camarade? Oui mesdames; et leur camarade, afin d'avoir le trésor à lui seul, mit du poison dans la viande qu'il avait apportée pour manger.
- Est-ce que toutes les personnes qui demandent des richesses au monde meurent? Non mesdames; mais quand ils assassinent leurs camarades afin d'avoir leurs richesses, ils meurent quelquefois, — voyez de quelle manière le monde a traité les trois voyageurs.
- De quelle manière le monde a-t-il traité les trois voyageurs? Il les a traité de manière qu'ils moururent tous les trois.
- Qui est-ce qui dit cela? Un philosophe.
- A qui dit-il cela? A tout le monde.
- Etait-il à Paris quand il dit cela? Non, il était à l'endroit où moururent les voyageurs.

CONSTRUCTION.

XVII.

Mallheur à celui qui lui demande de richesses. Woe to him, who asks it for riches.

We have stated elsewhere, that the English pronouns *him*, *her*, and *it*, when the direct objects of a transitive verb, are rendered in French by *le* or *la* placed before the verb by which they are governed; as

They ate *him* Ils *le* mangèrent.

They ate *her* Ils *la* mangèrent.

We have also stated that when the pronouns *him*, *her*, and *it*, are in English preceded by *to*, *at*, or any other preposition, they are to be rendered in French by *lui*, as

The travellers had conceived a design *against* him. Les voyageurs avaient conçu un dessein *contre* lui.

He said *into* himself . . . Il dit *en* lui-même.

In the sentence we have quoted at the head of this article, there is an apparent exception to the latter rule, since we have the word *him* rendered by *lui*, even although no preposition precedes the *him* in the English sentence. This arises from the mutability of the English language: it would be quite as good English to say, in speaking of the world, “miserable is he who asks *at* it for riches,” as to say, “miserable is he who asks it for riches,” only the English usually dispense with the preposition *at* in such cases, and hence the apparent departure from the rule we have given. Although the English can in this way say “who asks it, or who asks *at* it,” indiscriminately, the French language is not susceptible of any variable property of this kind: the preposition *à*, *to* or *at*, must under such circumstances invariably follow the verb *demande*, *to ask*; we cannot say in French, “who asks it,” the genius of the language requires us to say, “who asks *at* it.”

But we may be told that there is no *à* after the verb *demande* in the sentence we have quoted from the text: true, there is none in appearance; it will be observed, however, that *lui* precedes the verb *demande*: in such a position, *lui* has the signification of *à lui* in any other—*lui* before a verb is precisely equivalent to *à lui* placed after one. And we have the sentence *who asks it*, or *who asks at it*, rendered by *qui lui demande*, instead of *qui demande à lui*, because it is more consonant with the structure of the language to express *at it* by placing *lui* before the verb, than by placing *à lui* after it.

It is in matters of this kind that the judgment and observation of the learner might be advantageously exercised; the difficulties of the language are often hid in minute verbal modifications. The property that little words like *lui* possess of assuming a variety of meanings from a change of position, is also a source of great embarrassment to beginners. A little exertion of the perceptive faculties will do more for the learner in overcoming difficulties of this nature than the explanations of all the *masters* in the United Kingdom, who nine cases in ten are totally ignorant of the *animus* of such detail, and consequently are incapable of supplying the place of intellect to the student.

The words of the English language are not in general susceptible of a change of meaning from the change of position; but in French a word has often a very different signification in one set of words from that it has in another set. For instance, in the sentence—

<p>“Un d’eux se détacha et alla dans l’intention de leur apporter de quoi faire un repas :”</p>	<p>“One of them departed and went away in the inten- tion of bring in to them wherewithal to make a meal :”</p>
---	---

the word *leur* occurs before a verb, and in that position is to be rendered in English by *to them*; but in the following sentence—

<p>“Trois voyageurs trouvèrent un trésor dans leur che- min :”</p>	<p>“Three travellers found a treasure on their way :”</p>
--	---

the word *leur* occurs before the noun *chemin*, and in that position has no longer the meaning of *to them*, but must be rendered in English by *their*. In beginning to read French, attention to points like these is of great importance: the exact value of the little words being known, the sense of a passage will always be clear; but until this is the case, the meaning of an author will ever appear obscure.

The sentence we have cited from our text illustrates two points to be noticed in writing French: first, that the verb *demander*, *to ask*, requires the preposition *à*, *to* or *at*, after it; and secondly, that *to* or *at* *him*, *her*, or *it*, are rendered in French by placing the single word *lui* before a verb.

In the same sentence we observe the word *lui*, *him*, rendered by *celui* after a preposition as well as *lui*; the little particle *ce* prefixed to the *lui*, is equivalent to the English word *that*; *celui*, therefore, when reduced to its primeval elements, is equivalent to *that him*, the *ce* being obviously, in this instance, appended to the *lui* merely for the sake of emphasis or euphony; but be this as it may, *celui* must always be used under similar circumstances.

XVIII.

Un philosophe passant par cet endroit-là. A philosopher passing by that place.

We have already spoken fully of the various significations of the little words *le* and *la*: we have said, that when *le* or *la* occur before a noun, they are to be rendered in English by *the*; as

Nous avons *le* trésor . . . We have *the* treasure.

Nous avons *la* viande . . . We have *the* meat.

But when they occur before a verb, *le* and *la* are pronouns, and have to be rendered in English by *him*, *her*, or *it*.

Ils *la* mangèrent They ate *her* or *it*.

Ils *le* mangèrent They ate *him* or *it*.

It will be observed from the phrase we have quoted above from the text, that the word *la* has also to be rendered in English by the adverb *there*. When, however, this is the case, the *a* of the *la* is always marked with a grave accent, thus—*là*, as we see in the text; there cannot, therefore, be any difficulty when *la* has the meaning *there*, since so visible a sign is used to point it out.

It may be asked, what business has the word *there* in the sentence under consideration? This is another matter, and merits a little explanation. The English have the two little demonstrative words *this* and *that*—*this* expressing an object spoken of to be near, and *that* expressing the object spoken of to be distant. The French have only the little particle *ce* to express both these relative positions of an object, and are consequently obliged to use some other word along with it to indicate more exactly the position of the object. The words used for this purpose are *ci*, *here*, and *là*, *there*. In order to express the English words *this* and *that*, the French are obliged to proceed in the following manner:

This world. . . ce monde-ci . . . this here world.

That treasure . . ce trésor-là . . . that there treasure.

This philosopher, ce philosophe-ci . this here philosopher.

That place . . cet endroit-là . . . that there place.

The English occasionally employ a similar construction; for instance, in the phrases “down that ’ere street,” “up that ’ere stair,” but we presume such phrases are exotics, as the word *’ere* or *there* is superfluous in such cases, the word *this* or *that* expressing precisely enough the relative position of the objects indicated. In French, however, it is necessary to say, “that there place,” or rather, “that place there,” and to employ the adverb *there* in all cases where the object spoken of is not present to the speaker; as otherwise, the *ce* would not, if employed alone, indicate with a sufficient degree of clearness the object spoken of.

It will be observed by the learner, that the adverb *là*, when employed in this way, is joined by a hyphen to the noun that precedes it, and also that *ce* is used before a word beginning with a consonant, and *cet* before words beginning with a vowel.

XIX.

Ils *avaient* They had.

Il *avait* He had.

The syllable *ent* at the end of verbs is never pronounced; it follows, that the word *avaient*, given above, should be pronounced as if written *av-ai*. We may also observe here, that final consonants are generally silent in French; so that the word *avait*, given above, should also be pronounced as if written *av-ai*. The two words *avait* and *avaient*, consequently, though differing in spelling, are pronounced exactly alike. The learner must, however, be careful always to write in the plural *avaient*, and in the singular *avait*, as—

Ils *avaient* un *trésor* . . . They had a treasure.

Il *avait* un *trésor* . . . He had a treasure.

PRONUNCIATION.

DIPHTHONGS.

In the English language two vowels are occasionally used to represent a particular sound. The vowels *ou*, for instance, in the word *house*, represent a sound that neither the *o* nor the *u* resemble when pronounced individually. The same is the case in French: two vowels are used to represent some one particular sound of the language; and when two vowels are so employed, they are usually though improperly called DIPHTHONGS. There are in French altogether five diphthongs, representing five distinct sounds of the language, of which the following is a table exhibiting the sounds they represent.

oi is pronounced like *wa* in the English word *wall*.

<i>ai</i>	„	<i>ai</i>	„	„	<i>laid</i> .
<i>au</i>	„	<i>o</i>	„	„	<i>go</i> .
<i>ou</i>	„	<i>oo</i>	„	„	<i>good</i> .
<i>eu</i>	„	<i>eu</i>	„	„	<i>guest</i> .*

The only one of these diphthongs that requires a special notice is the *eu*. This diphthong is very much used in French, and most Frenchmen pronounce it precisely as the English do the *eu* in their word *guest*. The natives of Paris, however, give the *eu* a deeper inflection, somewhat approaching to *a* in the English word *bath*. Natives of London, in their pronunciation of such words as *birth*, *mirth*, give the *ir* a sound that is an exact counterpart to the Parisian inflection of the French *eu*; so that they have only to transfer this sound to the French *eu*, in order to pronounce that diphthong in absolute perfection. Those amongst our students unacquainted with this local inflection of *ir*, must use the sound of *eu* in the word *guest*, which, though not the most elegant, is nevertheless the most common pronunciation of the diphthong.

The learner should now go over the words of the text, and pronounce the diphthongs in the manner pointed out in the table; by doing this carefully and attentively, he will make him-

* In all other combinations of vowels besides these, each vowel has its own individual sound.

self familiar with the sounds and value of the combined vowels. When he has accomplished this, he will have gained an important point in his progress towards acquiring the French pronunciation; we say an important point, because the sounds of the five diphthongs may almost be said to constitute the language.

We would here guard the student against allowing the peculiarities of his own language to mislead and retard him in the study of French. In English, diphthongs are employed to represent single sounds as well as in French; but the sound represented by a diphthong in the one language is in most cases totally different from the sound it represents in the other. Unless therefore the learner be exceedingly careful at the outset, he will naturally give the English sound to the French diphthong, and the result will be a bad pronunciation of the latter. The English student of French must also guard himself against the unfixed notions as to the value of letters he has imbibed with his mother tongue. An English diphthong, like the *chamelion*, has the property of change, varying its sound to suit the convenience of the word in which it is used; take for an example of this, *ou* in the words

Cousin, court, could, count.

In each of these four words the *ou* has a perfectly distinct sound. Such a *melange* cannot but superinduce a vague impression of the value of letters exceedingly pernicious in the study of spoken language. But having a variety of sounds is not the only noxious circumstance attendant on the English diphthongs—some of the sounds of one diphthong are occasionally given to another: the sound of *ou* in *could* is also possessed by the diphthong *oo* in *good*; the *ou* in *court* is claimed by the *oa* in *coarse*; and the *ou* in *count* is enjoyed by the *ow* in *cow-herd*. It is a favourite theme with writers of English grammars to say, that an Englishman should be well *grounded* in his own, before he studies another language; we must observe that, if another language be *grounded* upon the discordant materials we have been now speaking of, it could not stand, it would soon be swallowed up in the perplexities of its foundation, and very probably “leave not a wreck behind.” The mingling of the sounds peculiar both to the vowels and diphthongs of the

English language, destroys the relation that should subsist between its orthography and pronunciation, and must at the same time destroy the impression that such should exist. Throughout the whole series of modern languages, except the English, and perhaps the Chinese, there is an intimate connexion between the orthography and the pronunciation. We do not know much either of the language or of the literature of the Esquimaux; but we know enough of both, to be aware that greater consistency reigns between their written and spoken language than there does in English. The learner therefore must endeavour to divest his mind of the views of language he has obtained from his mother tongue, and replace them by some more stable notions as to the relation between sound and letter. He must not suppose that because a vowel, or a combination of vowels, has three or four different sounds in his own language, that such is the case in any other. The sounds we have given of the five French diphthongs in the preceding table they ALWAYS have, under all circumstances and in every position: in this particular the French pronunciation is not only fixed and immutable, but exceedingly clear and simple: nothing can be more easy than to pronounce the diphthongs correctly, and few points in the language are of more importance.

COMPOSITION.

He has.
 What has he?
 Has he wherewithal to eat?
 Is he wealthy?
 Yes, he is rich.
 He has said.
 What has he said?
 Who said that?
 When did he say that?
 To whom did he say that?
 He said that to the philosopher.
 He is.
 Who is he?
 Is he a philosopher?
 No, he is a traveller.
 Where is he?

Is he here?
 No, he is there.
 Where is the philosopher?
 The philosopher is at Paris.
 What is that person?
 He is a traveller.
 What is that other person?
 It is the philosopher.
 He wants.
 What does he want?
 He wants wealth.
 Who is it that wants wealth?
 It is the philosopher.
 From whom does he want
 wealth?
 Why does he ask for riches?

What does that traveller want?

He wants a place.

What place does he want?

He wants the place where the three travellers died.

He wants also his companion.

The person he wants is at Paris.

That is a pity.

Look at that person going along there, that is a philosopher.

There is a traveller from Paris.

Look at that place.

There is a misfortune.

Here is another.

Here is a traveller.

There is another.

This person is like that.

This philosopher is similar to that.

What a pity!

What misfortunes!

What wealth!

What a philosopher.

What a lot of travellers!

What a crowd of people!

What excessive politeness!

What a place!

There are riches!

One of the travellers said to the other, we are hungry and must have something to eat, let one of us go and buy some meat.

Is it a misfortune to be rich? said two travellers who died of hunger.

A philosopher passing the place where the two travellers were eating (man-geaient) their companion, said: there is a manner of making a meal!

The three travellers said that their two companions died

after having poisoned a philosopher.

We are unfortunate, said two travellers who found a philosopher on their road.

It is necessary to have something to eat, said a philosopher, after having killed his comrade.

We have something to eat, said the two travellers when they found the poisoned meat.

Now we are poisoned, said the two travellers, after having eaten the meat.

How rich we are! said the three travellers when they found the treasure.

We are hungry, said two persons when they ate their companion.

We have a treasure, said two persons when they found a philosopher.

What is wealth! said a passenger. There are three travellers who found a treasure, and afterwards died of hunger.

The world treated the three travellers in such a manner that they all died.

There is a way of going to work said a philosopher, when the traveller put poison in the meat he had brought to eat.

We must eat, said the two travellers when they ate their companion.

Here we are masters of the treasure! said the two travellers after having killed their companion.

THE FRENCH LANGUAGE.

LESSON FIFTH.

READING.

REPETITION.

Il a. Qu'a-t-il ? A-t-il de quoi manger ? A-t-il des richesses ? Oui, il a des richesses. Il a dit. Qu'a-t-il dit ? Qui a dit cela ? Quand a-t-il dit cela ? A qui a-t-il dit cela ? Il a dit cela au philosophe ? Il est. Qui est-il ? Est-il philosophe ? Non, il est voyageur. Où est-il ? Est-il dans cet endroit-ci ? Non, il est dans cet endroit-là. Où est Monsieur le philosophe ? Monsieur le philosophe est à Paris. Quelle est cette personne-là ? C'est un voyageur. Quelle est cette autre personne ? C'est le philosophe. Il demande. Que demande-t-il ? Il demande des richesses ? Qui est-ce qui demande des richesses ? C'est le philosophe. A qui demande-t-il des richesses ? Pourquoi demande-t-il des richesses ? Que demande ce voyageur-là ? Il demande un endroit. Quel endroit demande-t-il ? Il demande l'endroit où moururent les trois voyageurs. Il demande aussi son camarade. La personne qu'il demande est à Paris. Voilà un malheur. Voyez cette personne passant par là, c'est un philosophe. Voilà un voyageur de Paris. Voyez cet endroit-là. Voilà un malheur. Voici un autre malheur. Voici un voyageur. Voilà un autre voyageur. Cette personne-là est semblable à cette personne-ci. Ce philosophe-ci est semblable à celui-là. Quel

malheur ! Que de malheurs ! Quelles richesses ! Quel philosophe ! Que de voyageurs ! Que de monde ! Que de manières ! Quel endroit ! Voilà des richesses ! Un des voyageurs dit à l'autre : nous avons faim, et il faut avoir de quoi manger, qu'un de nous aille acheter de la viande.

Est-ce un malheur d'avoir des richesses ? dirent deux voyageurs qui moururent de faim. Un philosophe, passant à l'endroit où les deux voyageurs mangeaient leur camarade, dit voilà une manière de faire un repas. Les trois voyageurs dirent que leurs deux camarades moururent après avoir empoisonné un philosophe. Nous avons du malheur dirent deux voyageurs qui trouvèrent un philosophe dans leur chemin. Il faut avoir de quoi manger dit un philosophe après avoir tué son camarade. Nous avons de quoi manger dirent les deux voyageurs quand ils trouvèrent la viande empoisonnée. Nous voilà empoisonnés ! dirent les deux voyageurs après avoir mangé la viande. Que de richesses nous avons ! dirent les trois voyageurs quand ils trouvèrent le trésor. Nous avons faim, dirent deux personnes quand ils mangèrent leur camarades. Nous avons un trésor, dirent deux personnes quand ils trouvèrent un philosophe. Qu'est-ce que les richesses ? dit un passant, voilà trois voyageurs qui trouvèrent un trésor et moururent de faim après. Le monde a traité les trois voyageurs de manière qu'ils moururent tous les trois. Voilà une manière de faire dit un philosophe quand le voyageur mit du poison dans la viande qu'il avait apportée à manger. Il faut manger, dirent les deux voyageurs quand ils mangèrent leur camarade. Nous voilà maîtres du trésor ! dirent les deux voyageurs après avoir tué leur camarade.

READING.

TEXT.

INSTEAD of giving a fresh portion of text, we shall make what we have already given the subject of the present lesson. A few words well known, and a few leading principles thoroughly understood and firmly established on the memory, will be of more use to the learner than a vagrant notion of twenty times the number. The following is the text constituting the preceding lessons, united under one head, and with which the learner ought now to be quite as familiar as with his paternoster.

LES VOYAGEURS AVIDES.

Trois voyageurs trouvèrent un trésor dans leur chemin, et dirent, “ nous avons faim, qu’un de nous aille acheter de quoi manger,” un d’eux se détacha et alla dans l’intention de leur apporter de quoi faire un repas.

Mais chemin faisant, il dit en lui-même, il faut que j’empoisonne la viande afin que mes deux camarades meurent en la mangeant, et que je jouisse du trésor moi seul. Il exécuta son dessein, et mit du poison dans ce qu’il avait apporté à manger.

Mais les deux autres qui avaient conçu un semblable dessein contre lui pendant son absence, l’assassinèrent à son retour, et demeurèrent les maîtres du trésor. Après l’avoir tué ils mangèrent de la viande empoisonnée et moururent aussi tous deux.

Un philosophe passant par cet endroit-là, dit, voilà, quel est le monde ! Voyez de quelle manière il a traité ces trois personnes. Malheur à celui qui lui demande des richesses.

CONVERSATION.

IN addition to the words already introduced under this head, we shall in the present colloquial exercise make use of the following new ones.

Mesdemoiselles, *young ladies*, pronounced *mèd-ma-zel*.

Y	<i>there,</i>	„	<i>e</i>
En	{ <i>of it, or of them,</i> <i>about it or about</i>	{ „	<i>eng</i>
	<i>them,</i>		
On	<i>one</i>	„	<i>ong</i>

From the translation we have already given in the text, of the word *dit*, the learner will be aware that *on dit* is word for word *one says*, but in translating a sentence he should not rest satisfied with a mere literal translation of the words, he should see whether some other English expression will not bring out the sense of the context with greater clearness. The sentence *on dit* is very much used in French, and the literal translation *one says* is scarcely English; some other kind of phrasology must therefore be employed in English in cases where *on dit* is employed in French, and it is the business of the learner to find these out. The other words of the phrase will generally suggest how *on dit* should be translated. The expressions *they say, people say, it is said*, will be frequently found the actual English equivalents for *on dit*. In the same way the learner will be aware that the phrase *on avait apporté de la viande*, is word for word *one had brought of the meat*, but a moderate exertion of intelligence will suggest “some meat had been brought,” as the English translation of this phrase. When the words of a sentence are known, the learner should exercise his ingenuity in supplying the English for the French construction; by this means facility and accuracy in translation will eventually be acquired. We shall introduce abundantly the pronoun *on* in the following colloquy, in order to familiarise the learner with the use of the word, and habituate him to rely upon his own judgment in making English of an expression wherein it occurs.

The foregoing remarks are also applicable to the pronoun *y*, there; and to *en*, of them, or, of it; both of which are of very common occurrence in French. The word *en* has already appeared in the text, but in that case it is equivalent to the English word *in*. *En* has two perfectly distinct significations; in one case it is a form of the Latin preposition *in*, and in the other is a contraction of the Latin word *inde*: in the first case it is equivalent to the English preposition *in*, and in the second it is a pronoun, and will have to be rendered by one or other of the expressions we have pointed out. The intelligent learner will always be able to judge by the words of the context whether *en* is a preposition or a pronoun, and it will be necessary for him to pay attention to this distinction in translating the word. We have said that *y* is equivalent to the English word *there*. The *y* is used exactly as the word *there*, in all cases where *there* indicates a place, with this difference, that *y* is always placed before a verb, whereas *there* is usually placed after one. Besides the common use of the *y*, in such phrases as *il y était*, he was there, an idiomatic use is made of the word, that requires to be noticed here. The French, to signify what is meant in English by the expression *there was*, say, it there had, *il y avait*; and in asking such a question as, was there so and so? say *there had it* so and so? *y avait-il* so and so? This idiomatic construction will have to be borne in mind in going over the following exercise. The words, *y*, *en*, and *on*, being much employed in French, it is necessary that their use and value be well understood. We have introduced them abundantly in our present colloquial exercise, because the subject of conversation being known, and all the other words, the learner will very easily find out the meaning of these three, and thus he will be able to detect for himself the principle that determines their use. A careful observation of the application we shall make of the *en*'s, *y*'s, and *on*'s, will greatly facilitate the learner in reading a French author, and will pave the way to a clear perception of the genius of the language.

- Dit-on que les trois voyageurs moururent à Paris ? Non, Mesdemoiselles,* on dit qu'ils moururent dans le chemin.
- Dit-on qu'ils assassinèrent un philosophe ? Non, Mesdemoiselles, mais on dit qu'ils assassinèrent leur camarade.
- Dit-on qu'ils avaient empoisonné leur camarade ? Non, Mesdemoiselles.
- Les voyageurs mangèrent-ils de la viande empoisonnée ? Oui, ils en mangèrent.
- En† moururent-ils ? Oui, ils en moururent.
- Qu'en dit un philosophe ? . . . Il dit, voilà comment le monde a traité ces personnes
- Que trouvèrent les trois voyageurs dans le chemin ? Ils y trouvèrent un trésor.
- Qu'en dit l'un d'eux ? . . . Il dit, il faut que j'en jouisse seul.
- Combien des voyageurs y avait-il en chemin ? Trois.
- Y avait-il d'autres personnes ? Il y avait aussi un philosophe.
- Y avait-il un trésor dans le chemin ? Oui, il y en avait un.
- Y avait-il de quoi manger dans le chemin ? Non, mais on en avait apporté.
- Y avait-il de la viande dans ce qu'on avait apporté ? Oui, il y en avait.
- Dans quoi y avait-il du poison ? Il y en avait dans la viande qu'un de voyageurs avait apportée pour manger.
- De quoi mangèrent les voyageurs ? Ils mangèrent de la viande.
- Y avait-il du poison dans ce qu'ils avaient mangé ? Oui, il y en avait.
- Où dit-on qu'ils demeurèrent ? On dit qu'ils demeurèrent dans le chemin.
- Y trouvèrent-ils de quoi manger ? Non, Mesdemoiselles.
- Y trouvèrent-ils un camarade ? Non, Mesdemoiselles.
- Qu'y trouvèrent-ils Ils y trouvèrent un trésor.

* In addressing young ladies the compliment *Mesdemoiselles* is always employed in French.

† It will be observed that *en* will be here better translated by *in consequence of that*, than by its simple equivalent *of it*.

- Qu'y dirent-ils? Ils dirent: nous avons faim,
qu'un de nous aille acheter de quoi manger.
- Qui y assassinèrent-ils? . . Ils y assassinèrent un de leurs camarades.
- Qu'y mangèrent-ils? Ils y mangèrent de la viande.
- Dit-on qu'ils y moururent? . Oui, on dit cela.
- Dit-on qu'ils moururent de faim? Non, il y en eut un de tué et les deux autres moururent en mangeant de la viande empoisonnée.
- Qu'avaient les trois voyageurs en chemin? Ils avaient faim.
- Qu'en dirent-ils? Ils dirent, qu'un de nous aille acheter de quoi manger.
- S'en détacha-t-il un dans cette intention? Oui, un d'eux se détacha.
- Alla-t-il acheter de la viande? Oui, il alla en acheter.
- Dit-on qu'il avait apporté de la viande? Oui, on dit qu'il en avait apportée.
- Avait-il du poison? Oui, il en avait.
- Mit-il du poison dans la viande? Oui, il en mit.
- Pourquoi? Afin que ses camarades mourussent en la mangeant.
- Combien de camarades avait-il? Il en avait deux.
- Avait-on empoisonné les trois voyageurs? Non, Mesdemoiselles.
- Avait-on un trésor? Oui Mesdemoiselles, les trois voyageurs en trouvèrent un dans le chemin.
- Alla-t-on acheter de quoi manger? Oui, on y* alla.
- Alla-t-on acheter de la viande? Oui, on y alla.
- Alla-t-on manger un philosophe? Mais non, Mesdemoiselles.
- Alla-t-on à Paris? Non, Mesdemoiselles.
- Dit-on que les trois voyageurs demeurèrent à Paris? Non, Mesdemoiselles.
- Dit-on que les trois voyageurs mangèrent un philosophe? Mais non, Mesdemoiselles.

* It will be observed that *y* here has rather the signification of *for that purpose*, than its primitive signification *there*.

- Que dit-on qu'ils mangèrent? On dit que les voyageurs mangèrent de la viande.
- Dit-on que le philosophe avait mis du poison dans la viande? Non, mais on dit qu'un de leurs camarades l'avait empoisonnée.
- Avait-on faim? Oui, les trois voyageurs avaient faim.
- Avait-on apporté de quoi manger? Oui, le voyageur qui se détacha en avait apporté.
- Avait-on assassiné un voyageur? Oui, les deux voyageurs avaient assassiné un de leurs camarades.
- Avait-on tué un philosophe? . Non, Mesdemoiselles.
- Comment le monde a-t-il traité les trois voyageurs? De manière qu'ils moururent tous les trois.
- Qu'en dit un philosophe? . . Il en dit, voilà, quel est le monde! voyez de quelle manière il a traité ces trois personnes. Malheur à celui qui lui demande des richesses.
- En quel endroit dit-il cela? . Dans l'endroit où moururent les trois voyageurs.
- Exécuta-t-on un dessein? . Oui, le voyageur avait exécuté son dessein.
- Quel dessein exécuta-t-il? . Le dessein d'assassiner ses camarades.
- Comment l'exécuta-t-il? . . Il acheta de la viande et y mit du poison.
- En mangea-t-il lui-même? . Non, il apporta le tout à ses camarades.
- Pendant son absence où demeurèrent les deux autres? Ils demeurèrent en chemin.
- Quand il apporta la viande empoisonnée qui en mangea? Ses deux camarades.
- En moururent-ils? Oui, ils moururent après l'avoir mangée.
- Les trois voyageurs moururent-ils tous? Oui, ils moururent tous.
- Où moururent les trois voyageurs? Dans l'endroit où ils trouvèrent le trésor.

CONSTRUCTION.

XX.

Trois voyageurs trouvèrent un trésor.	Three travellers found a treasure.
Ils dirent	They said.
Ils meurent	They may die.
Ils l'assassinèrent	They assassinated him.
Ils demeurèrent	They remained
Ils mangèrent	They ate.
Ils moururent	They died.

It will be observed that these verbs are all of the third person plural, that they all end in *ent*; and if the learner has been attending to the pronunciation, he will be aware that this *ent* is not pronounced in any of them. If we inquire whence comes this *ent*, and wherefore it is not pronounced, we must go back a century or two in the history of the language in order to find the cause. In the Latin language, of which French is nothing more than a barbarous dialect, the third person plural of all tenses of verbs end in *ent*, or *nt* preceded by some other vowel: this *ent* in Latin is equivalent to the English pronoun *they*, and to the French *ils*. The Franks, when they got possession of Gaul, preferred expressing themselves when speaking in the third person, by a pronoun, and as they do not appear to have paid the smallest respect to Latin grammar dropped the *ent* altogether, having found that they could make themselves perfectly well understood without it. The Latin termination however continued to exist in the written language even although its equivalent *ils* had been introduced, and thus a solecism was created, and exists in the language.

It may be some consolation for an Englishman to know, that whilst his own language is yet in a state demi-savage, there are also barbarisms in languages that boast a higher degree of civilization. The French cannot, any more than the English, declare itself an independent language, it is still a "motley clown," one half belonging to the transalpine conquerors of Gaul, and the other half to the Goths and Vandals

from beyond the Rhine. From the one it has got its personal endings, and from the other the habit of using subsidiary words; in continuing to use both in defiance of logic and grammatical analogy, the French only perpetuate a monument of their double subserviency.

The learner must bear in mind that though *ent* is written at the end of all the third persons plural of verbs, it is never pronounced.

XXI.

FORMATION OF A NEGATION.

The English negative particle *not* is rendered in French by the two words *ne* and *pas*, the *ne* being placed before the word negatived, and the *pas* after it; in this way the affirmative, *ils trouvèrent un trésor*, *they found a treasure*, forms the negative, *ils ne trouvèrent pas de trésor*, *they did not find a treasure*; and so in the case of all other negatives.

When *ne* comes before a word beginning with a vowel, the *e* is elided, as from the affirmative *c'est*, it is, is formed the negative

Ce n'est pas it is not.

In asking a question with a negative, the *ne* is then placed before the simple interrogation itself, and the *pas* at the end of it; as from the interrogation *est-ce?* is it? is formed the negative interrogation

N'est-ce pas? is it not?

We may here observe that this particular interrogation, this *n'est-ce pas* (pronounced *nes-pa*), is very often used in asking questions. It is of universal application, and on being put to the end of any affirmative forms an interrogative.

The following examples will shew the use and application of *n'est-ce pas*:

Vous avez le trésor <i>n'est-ce pas?</i>	You have the treasure, <i>have you not?</i>
Nous avons faim, <i>n'est-ce pas?</i>	We are hungry, <i>are we not?</i>
Ils mangèrent leur camarade, <i>n'est-ce pas?</i>	They ate their companion, <i>did they not?</i>
Il alla à Paris, <i>n'est-ce pas?</i>	He went to Paris, <i>did he not?</i>

We shall introduce a series of negatives under the head COMPOSITION, for the practice of the learner in their construction.

XXII.

Ils demeurèrent LES maîtres They remained masters of the
du trésor. treasure.

In English the use of the definite article *the* is subject to greater exactitude than in French; *the* is only used in English when some special object or objects are alluded to; but in French, as may be observed by the phrase before us, the definite article is used even although no definition is signified. "When the two travellers killed their companion they remained masters of the treasure;" there is certainly no necessity for saying here, "they remained *the* masters of the treasure." In French however an article of some kind or other is used before almost every noun; this appears to be done in order more to point out its gender than to serve any other purpose. We have already said (§ IX.) that nouns sometimes have a different meaning when they have the feminine article *la* before them, than when they are distinguished by the masculine article; hence the article is used in French in many instances where it is totally unnecessary as an instrument of definition, and consequently would not be employed in English. In most of the French grammars we have seen, a large portion is taken up explaining the use of the article in French, in which the authors generally contrive to embarrass themselves, and create a complication of difficulties where there is absolutely nothing but the utmost simplicity, the article being used in French on all occasions that it possibly can be used. We have seen a large octavo volume written on this one subject, and we think the author merits the pillory for his pains; not only because he has thereby confounded and misled all his brother grammarians, but because he has led people who have no means of knowing better, to suppose that there is a difficulty where none exists, and so to waste, in hunting after a shadow, the time that might be profitably employed.

PRONUNCIATION.

VOWELS.

THERE are in French, as in English, the five vowels—*a*, *e*, *i*, *o*, *u*. Of these we have already given (page 29, lesson second) the pronunciation of the *u*; and page 45, lesson third, that of the *e*. The other three are pronounced in French as follows:

a is pronounced like *a* in the English word *part*.

<i>i</i>	„	<i>ee</i>	„	<i>seen.</i>
<i>o</i>	„	<i>o</i>	„	<i>stone.</i>

Besides these, there is the letter *y*, usually considered in both languages to be a vowel. *Y* is pronounced in French exactly like the *i*, that is, like *ee* in the English word *seen*; but when *y* occurs between two vowels, it then becomes equivalent to two *i*'s; for example, the word *voyageurs* is pronounced as if written *voiiageurs*; the first of the *i*'s in conjunction with the *o* forms the diphthong *oi*, pronounced as we have said *wa*, and the second *i* having its own sound makes up the pronunciation (*wa-ee-a-shair*) we have given of the word in the text. Each of the English vowels has two or three sounds, some of which are enjoyed in common by all the five, but no such confusion exists in the French language. Each of the French vowels has the one particular sound we have assigned to it, which must always be given to it in order that the word in which it occurs may be intelligibly pronounced. Nothing therefore can be more easily attained than a correct pronunciation of the French vowels, and yet we know that it is frequently a long time before the learner accomplishes this part of his task. We have said that the letter *a* has the sound of *a* in the English word *part*, but this is not the most common English sound of that vowel. An Englishman, when he meets with an *a* in a word whose pronunciation he is unacquainted with, will naturally give it the sound of *a* in *made*. The French *a* never has, under any circumstances, such a sound; and if this sound be given to the *a*, the meaning of the

word in which it is so pronounced will be totally obscured. These remarks are applicable to the other vowels. The natural predilections of the learner will lead him to pronounce them all inaccurately, he must therefore endeavour to associate the French vowels with their French sounds. To effect this, he should again go over the words of the text, and pronounce all the *a*'s that do not form a part of one or other of the five diphthongs, like *a* in the English words *part*, *start*, *dart*; all the *i*'s like *ee* in the English words *seen*, *been*, *green*; all the *o*'s like *o* in *stone*, *gone*, *bone*. This exercise will serve to impress on the memory a fixed notion of the sounds peculiar to the French vowels, that will be of the greatest use to him in his future intercourse with the language.

CONSONANTS.

Singles.

With the following five exceptions, and the nasal sound given to the *m* and *n* already spoken of, the consonants are pronounced in French precisely as they are in English.

1st. The letter *g* in French before *i*, *e*, and *y*, is pronounced like the *z* in *azure*, as *voyageur*, pronounced *voyazhair*. The letter *j* is always so pronounced, as *jour*, day, pronounced *zhoor*. The learner is requested to pay attention to these sounds of the *j* and *g*, as these letters are pronounced in English in a very different manner.

2nd. When *s* or *x* occur between two vowels, they are pronounced in French like *z* in the English word *zone*, as *empoisonner*, to poison, pronounced *empoizonné*.

3rd. The letter *t* before *i* is generally pronounced like *s*, as in the word *intention*, pronounced *in-ten-see-on*.

4th. The letter *r* has always the vibrating sound er-r-r of the English word *term*.

5th. The letters *gu* are pronounced like *g* in the English word *get*, as in the word *guerre*, war, pronounced *ger*, giving the *g* the hard sound. And in the same way *qu* are pronounced like *k*, as in the word *qui*, who, pronounced *kee*; *quel*, what, pronounced *kel*; *question*, pronounced *kes-tee-on*, etc.

These five observations should be read over two or three times, so that they may be well fixed on the memory, as they are essential to a correct pronunciation.

The most marked feature in the pronunciation of French is, that a consonant at the end of a word is silent. No final consonants are pronounced except *r*, which is also silent at the end of *manger*, to eat, pronounced *mangé*; *tuer*, to kill, pronounced *tué*, and other infinitives of the first conjugation. This peculiarity presents little difficulty, the learner has only to cut off the concluding consonant of each word before pronouncing it; thus he will pronounce *trois*, *trwa*, *voyageurs*, *wa-ee-a-geur*, and so with all other words ending in a consonant.* When, however, there is a close connexion between two words, such as exists between a verb and its pronoun, one of which ends in a consonant and the other begins with a vowel, the final consonant is then pronounced with the vowel that follows it; as,

Nous avons	<i>pronounced</i>	noo-zavon.
Faut-il	„	fo-teel.
Son absence	„	so- nab-sens.

We have already remarked, under the head CONSTRUCTION, § xx., that *ent* of the third persons plural of verbs is also silent; the *t* when followed by a vowel is however enunciated, as *mangèrent-ils?* pronounced *manger-teel*. This will be better understood by referring to CONSTRUCTION, § vi.

Doubles.

Besides the sounds represented by the single consonants, there are two others used in French, represented by double consonants, these are the liquid *ng* and the *l* mouillé. When *ng* occur between two vowels, these letters are pronounced like *ny* in English: as,

La campagne	<i>pronounced</i>	la cam-pan-ye.
Boulogne	„	Boo-lon-ye.

enunciating the *ye* very slightly. When two *ll*'s occur after *i*,

* There are a few words of which the final consonant is pronounced: these the student will become acquainted with as he progresses in the language.

followed by another vowel, they are pronounced like *y*, as in the word *fil*le, *girl*, pronounced *fee-ye*. In conclusion, we may add, that if the learner has followed up attentively what we have said in this and the four preceding lessons, he is now capable, so far as the pronunciation is concerned, of reading French. There are here and there exceptions to the rules we have laid down, but these will become known to the learner as he proceeds. Once familiar with the broad principles and leading features of the pronunciation of a language, and the minute detail will be no obstacle; the learner's own observation and judgment will tell him when a rule may be judiciously departed from.

COMPOSITION.

The traveller is not at Paris.	They did not eat their com-
Is he not in France?	panion.
No, he is not in France.	They did not poison any other
Where is the treasure?	traveller.
Is it not on the road?	They did not bring anything
No, it is not there.	to eat.
The philosopher is not rich.	They did not go to Paris.
Has he not the treasure?	They did not pass into France.
No, he has not the treasure.	The did not live on the road.
The masters of the treasure	They did not buy any meat.
had nothing to eat.	They did not kill any philo-
Had they no meat?	sopher.
No, they had none.	They did not assassinate any
You have (vous avez).	one.
You have eaten your com-	They did not seek riches.
panion, have you not?	They did not execute their
You have killed a philosopher,	intention.
have you not?	They did not separate them-
You have the treasure, have	selves.
you not?	They did not die.
You are hungry, are you not?	They did not conceive a de-
You have wherewithal to eat,	sign.
have you not?	They did not say we are
Have you nothing to eat?	hungry.
Are you not hungry?	They did not enjoy the trea-
Have you not the treasure?	sure.
Have you not the meat?	They did not put any poison
The travellers did not find a	in the meat.
treasure.	They did not make any repast.

They did not see any philosopher.

The traveller did not find a treasure.

He did not eat his companion.

He did not poison any other traveller.

He did not bring anything to eat.

He did not go to Paris.

He did not go into France.

He did not remain on the road.

He did not buy any meat.

He did not kill a philosopher.

He did not assassinate anybody.

He did not seek for riches.

He did not execute his intention.

He did not separate himself from his companions.

He did not die.

He did not conceive a design.

He did not say that a philosopher is an evil.

He did not put any poison in the meat.

He did not enjoy the treasure.

He did not see any other traveller.

He did not make a repast.

No one found a treasure on the road.

No one brought any meat there.

No one ate any.

No one bought any

No one lived on the road.

No one killed a philosopher there.

No one assassinated a traveller there.

No one executed an intention there.

Were the three travellers not eaten?

No, they were not eaten.

They are dead (ils sont morts), are they not?

Yes, they are dead.

That is a pity, is it not?

Yes, it is a pity.

Are all the three travellers dead?

Yes, they are all dead.

Good-bye (adieu) to the three travellers.

THE FRENCH LANGUAGE.

LESSON SIXTH.

READING.

REPETITION.

Le voyageur n'est pas à Paris. Est-ce qu'il n'est pas en France? Non, il n'est pas en France. Où est le trésor? N'est-ce pas dans le chemin? Non, ce n'est pas là. Le philosophe n'a pas de richesses. N'a-t-il pas le trésor? Non, il n'a pas le trésor. Les maîtres du trésor n'avaient pas de quoi manger. N'avaient-ils pas de viande? Non, ils n'en avaient pas. Vous avez. Vous avez mangé votre camarade, n'est-ce pas? Vous avez tué un philosophe, n'est-ce pas? Vous avez le trésor, n'est-ce pas? Vous avez faim, n'est-ce pas? Vous avez de quoi manger, n'est-ce pas? N'avez-vous pas de quoi manger? N'avez-vous pas faim? N'avez-vous pas le trésor? N'avez-vous pas de viande? Les voyageurs ne trouvèrent pas un trésor. Ils ne mangèrent pas leur camarade. Ils n'empoisonnèrent pas d'autre voyageur. Ils n'apportèrent pas de quoi manger. Ils n'allèrent pas à Paris. Ils ne passèrent pas en France. Ils ne demeurèrent pas dans le chemin. Ils n'achetèrent pas de viande. Ils ne tuèrent pas de philosophe. Ils n'assassinèrent personne. Ils ne demandèrent

pas de richesses. Ils n'exécutèrent pas leur intention. Ils ne se détachèrent pas les uns des autres. Ils ne moururent pas. Ils ne conçurent pas un dessein. Ils ne dirent pas nous avons faim. Ils ne jouirent pas du trésor. Ils ne mirent pas de poison dans la viande. Ils ne firent pas de repas. Ils ne virent pas de philosophe. Le voyageur ne trouva pas un trésor. Il ne mangea pas son camarade. Il n'empoisonna pas d'autre voyageur. Il n'apporta pas de quoi manger. Il n'alla pas à Paris. Il ne passa pas en France. Il ne demeura pas dans le chemin. Il n'acheta pas de viande. Il ne tua pas un philosophe. Il n'assassina personne. Il ne demanda pas de richesses, Il n'exécuta pas son intention. Il ne se détacha pas de ses camarades. Il ne mourut pas. Il ne conçut pas un dessein. Il ne dit pas qu'un philosophe est un malheur. Il ne mit pas de poison dans la viande. Il ne jouît pas du trésor. Il ne vit pas d'autre voyageur. Il ne fit pas de repas. On n'a pas trouvé un trésor dans le chemin. On n'y a pas apporté de viande. On n'en a pas mangé. On n'en a pas acheté. On n'est pas demeuré dans le chemin. On n'y a pas tué de philosophe. On n'y a pas assassiné de voyageur. On n'y a pas exécuté de dessein. Est-ce qu'on n'a pas mangé les trois voyageurs? Non, on ne les a pas mangés. Ils sont morts, n'est-ce pas? Oui, ils sont morts. C'est un malheur, n'est-ce pas? Oui, c'est un malheur. Est-ce que tous les voyageurs sont morts? Oui, ils sont morts tous. Adieu, aux trois voyageurs.

READING.

IDIOMS.

An acquaintance with a few of the common-place phrases of every-day use will be found of considerable utility to the student of a modern language. These phrases, in general, involve the most idiomatic constructions of the language, and may aid the learner in comprehending other expressions of a similar nature, but of less frequent occurrence. Besides, if the learner has any intercourse at all with persons who speak the language, he will hear these phrases so often repeated that they cannot fail of becoming familiar to his ear, and so he will ultimately arrive at understanding a part at least of what is said. To charge the mind, however, with a multitude of these phrases would not be advisable; a single phrase, if properly handled, might be turned to as much account as a whole book of "Dialogues." Suppose, for example, the learner to put in French, to a native of France, the question "What do you call *this* in French," he might by this means elicit the whole vocabulary of the language, and carry on a colloquy of as much practical utility as a more extended conversation. Again, supposing the learner on the other side of the Channel, the phrase "Which is the way to——," would elicit an indefinite variety of reply that would be readily understood by the querist. The learner might in this manner get familiarised with the realities of the language, even whilst his knowledge of it were limited to the two phrases we have been speaking of. All the benefit that a beginner could possibly derive from a teacher is an early induction to the practice of a language, but how few teachers of French possess the art of making themselves understood to their junior pupils in French! Their lessons for the most part consist in illogical explanations, and commonly in so very bad English as to excite laughter—how the ear of the student can be familiarised with the French language by such means we cannot possibly conceive. We shall give for the present reading exercise a series of such familiar every-day expressions as we may consider most likely to be of

practical utility. Of these, we shall give the English equivalents, together with the value of each individual word. There is no necessity for us giving the pronunciation of these phrases, as the learner who has carefully attended to our remarks in the preceding lessons, can now pronounce French perfectly well. We shall, however, point out any peculiarity in the pronunciation of the words that is not in accordance with the principles we have laid down.

INTRODUCTORY PHRASES.

Parlez*-vous Français? . .	Do you speak French?
Un peu	A little.
Je comprends le Français, mais je ne le parle pas.	I understood French, but do not speak it.
Vous êtes† Français, je pense, Monsieur?	You are a Frenchmen, I sup- pose, Sir?
Oui Monsieur, je le suis . .	Yes Sir, I am.
Combien de temps‡ êtes-vous resté en Angleterre!§	How long have you been in England?
Aimez-vous beaucoup Lon- dres?	How do you like London?
Vous m'obligeriez si vous me parliez Français.	You will oblige me if you speak French.
Je vous comprends parfaite- ment bien.	I understand you perfectly well.
Excusez-moi	I beg your pardon.

* We have said that final consonants are not pronounced; when the silent consonant is preceded by an unaccented *e*, that letter is pronounced as if written *é*, thus *parlez* is pronounced as if written *parlé*; *aimez*, as if written *aimé*; *répéter*, *répété*; and so in all similar cases.

† The word *êtes*, *are*, is exceptional, the unaccented *e* not being pronounced; *êtes* is pronounced as if written *ét*.

‡ When the letters *p*, *d*, or *t*, occur after a nasal, they are usually silent, as in the word *comprends* pronounced *comprang*, *temps* pronounced *tang*. This is because these consonants cannot be easily pronounced after the nasal. It is for a similar reason that *l* is silent before *k*, in the English words *walk*, *talk*, etc.

§ An unaccented *e* before two consonants is pronounced as if written *è*, thus *Angleterre* is pronounced as if written *Angletèr*; *richesses*, as if written *ree-shès*; and so on.

Je n'ai pas compris ce que vous m'avez dit.	I have not understood what you have said.
Seriez-vous assez bon pour répéter ce que vous avez dit?	Will you be kind enough to repeat what you have said?
Fumez-vous?	Do you smoke?
Voulez-vous un cigare? . .	Will you have a cigar?
Avec plaisir	With pleasure.
Merci	Thank you

RECOGNITORY.

Bon jour, Monsieur	Good morning, Sir.
Comment vous portez-vous? .	How do you do?
Assez bien, et vous?	Pretty well thank you.
Je suis charmé de vous voir .	I am delighted to see you.
Il fait une superbe matinée .	It is a beautiful morning.
Il fait vraiment chaud* . . .	It is excessively warm.
Il fait beau depuis quelques jours.	The weather has been very fine for some time.
C'est vrai	It is true.
Y a-t-il quelque chose de nouveau?	Is there anything new?
Rien, que je sache	Nothing that I know.
Quand viendrez-vous me voir?	When are you coming to see me?
Un de ces jours	One of these days.
Messieurs, je vous souhaite le bon soir.	Gentlemen, I wish you a very good evening.
Adieu, Messieurs	Good-bye, Gentlemen.

GENERAL.

Quelle heure est-il?	What o'clock is it?
A peu près huit heures† . .	About eight.
Est-ce bien vrai?	Is it true?

* *Ch* in French, is, except in a few words derived from the Greek, pronounced like *sh*, thus the words *charmé* is pronounced as if written *sharmé*; *chaud*, *sho*.

† An *s* added to a word to indicate the plural number does not affect in any way its pronunciation—*heure*, hour, and *heures*, hours, are pronounced exactly in the same manner; the learner must take care always to pronounce a plural word by its singular form.

Je le pense	I think so.
Je suis occupé	I am busy.
J'ai tort	I am wrong.
Vous avez raison	You are right.
Précisément	Exactly.
Monsieur, ayez la bonté de me dire——	Have the goodness to tell me sir——
Comment appelez-vous cela en Français?	What do you call that in French?
J'y suis	I am coming.
Quelle bêtise	What nonsense.
Que je suis bête	What an ass I am.
Cela est bon	That is good.
Je ne sais pas	I do not know.
Le croyez-vous?	Do you think so?
Oui, je le crois	Yes, I do.

ENGLISH GALLICISMS.

A la Française	After the French.
Honi* soit qui mal y pense .	Evil to him who evil thinks.
Dieu et mon Droit	God and my right.
Cuisine bourgeoise†	Family cookery.
Table d'hôte à cinq heures .	An ordinary at five o'clock.
Au bon gourmet	Go to the good eater.
Dejeûners à la fourchette .	Beef-steak breakfasts.
Fête-champêtre	A pic-nic.
Ici on parle Français	French spoken here.
Voulez-vous me donner la monnaie de cinq francs?	Can you change a five franc piece?
Que voulez-vous?	What do you want?
Comprenez-vous l'Anglais? .	Do you understand English?
Je ne parle pas Français . .	I do not speak French.
Je suis Anglais	I am an Englishman.
Vive la reine	God save the Queen.

* The French like the English, have a natural abhorrence to aspirates and gutturals; for this reason, nearly all the *h*'s in the language are silent, consequently when an *h* is followed by a vowel, the word is considered to begin a vowel, and the rule we have given (§ 11.), relative to elision of certain letters before words beginning with a vowel, is applicable to them also. There are however some words in the language, such as *honi*, of which the *h* is aspirated: these are usually written in italics in the Dictionaries, and should be committed to memory by the learner.

† The *e* mute is inserted after the *g* in this word, to shew that the *g* is soft, just as an *e* is *sometimes* inserted after the *g* in the English word *acknowledgement*, for the same purpose.

TRANSLATION.

The following is a literal translation of the phrases, giving the exact English equivalent for each French word contained in them.

INTRODUCTORY PHRASES.

Parlez-vous Français? Un peu. Je comprends le
 Speak you French? A little. I understand the
 Français, mais je ne le parle pas. Vous êtes Français,
 French, but I it speak not. You are French,
 je pense, Monsieur? Oui, Monsieur, je le suis.
 I think, Sir? Yes, Sir, I it am.
 Combien de temps êtes-vous resté en Angleterre?
 How much of time are you rested in England?
 Aimez-vous beaucoup Londres? Vous m'obligeriez, si
 Love you much London? You me would oblige, if
 vous me parliez Français. Je vous comprends
 you to me speak French. I you understand
 parfaitement bien. Excusez-moi. Je n'ai pas compris
 perfectly well. Excuse me. I have not understood
 ce que vous m'avez dit. Seriez-vous assez bon pour
 what you to me have said. Would be you enough good for
 répéter ce que vous avez dit? Fuméz-vous? Voulez-
 to repeat what you have said? Smoke you? Will (have)
 vous un cigare? Avec plaisir. Merci.
 you a cigar? with pleasure. Thanks.

RECOGNITORY.

Bon jour, Monsieur. Comment vous portez-vous?
 Good day, Sir. How yourself carry you?
 Assez bien, et vous? Je suis charmé de vous voir.
 Enough well, and you? I am charmed of you to see
 Il fait une superbe matinée. Il fait vraiment
 It makes (is) a superb morning. It makes (is) truly
 chaud. Il fait beau depuis quelques jours. C'est
 warm. It makes fine for some days. That is

vrai. Y a-t-il quelque chose de nouveau? Rien,
 true. There has it (is there) any thing of new? Nothing
 que je sache. Quand viendrez-vous me voir? Un
 that I know. When will come you me to see? One
 de ces jours. Messieurs, je vous souhaite le bon
 of these days. Gentlemen, I you wish the good
 soir. Adieu, Messieurs.
 evening. Adieu, Gentlemen.

GENERAL.

Quelle heure est-il? A peu près huit heures.
 What hour is it? Almost eight hours.
 Est-ce bien vrai? Je le pense. Je suis occupé.
 Is that well (very) true? I it think. I am busy.
 J'ai tort. Vous avez raison. Précisément. Monsieur,
 I have (am) wrong. You have right. Exactly. Sir,
 ayez la bonté de me dire. Comment appelez-vous
 have the goodness of to me to tell. How call you
 cela en Français? J'y suis. Quelle bêtise. Que
 that in French? I there am. What nonsense. What
 je suis bête. Cela est bon. Je ne sais pas.
 I am beast. That is good. I know not.
 Le croyez-vous? Oui, je le crois.
 It believe you? Yes, I it believe.

ENGLISH GALLICISMS.

A la Française. Honi soit qui mal y pense.*
 To (after) the French. Ashamed be (he) who evil there thinks.
 Dieu et mon droit. Cuisine bourgeoise Table
 God and my right. Cookery bourgeoise.† Table
 d'hôte à cinq heures. Au bon gourmet. Dejeûners
 of guest at five hours. To the (go) good eater. Breakfasts

• *Vide* Order of the Garter.

† This is one of the words that it is difficult to find an exact equivalent for in English—its meaning, in the phrase before us, however, is evident enough; it clearly indicates that the cookery in question has all the exuberance, without the refinement, of *res in urbe*.

à la fourchette Fête-champêtre. Ici on parle
to (with) the fork. Holiday field. Here one speaks
Français.
French.

LOCAL.

Madame, j'ai l'honneur de vous présenter mes
Madam, I have the honour of to you to present my
salutations. Monsieur, veuillez recevoir les miennes.
salutations. Sir, will to receive the mine.
Est-ce là le chemin de Paris? Voulez-vous m'indiquer
Is that there the road of Paris? Will you to me indicate
la rue St. Honoré? Combien la douzaine? Un franc.*
the street St. Honoré? How much the dozen? A franc.
Ils sont chers. Voulez-vous me donner la monnaie
They are dear. Will you to me to give the change
de cinq francs? Que voulez-vous? Comprenez-vous
of five francs? What will you? Understand you
l'Anglais? Je ne parle pas Français. Je suis Anglais.
the English? I speak not French. I am English.
Vive la reine. Garçon du café. Quels vins
Live the queen. Waiter of the (some) coffee. What wines
avez-vous? Apportez-moi une bouteille de Macon.† Un
have you? Bring me a bottle of Macon. A
petit verre de Cognac. Servez-moi des côtelettes de
little glass of brandy. Bring me of the ribs of
mouton. Donnez-moi une omelette.‡ Monsieur, voulez-
sheep. Give me an omelette. Sir, will
vous me passer le pain, s'il vous plaît.
you to me pass the bread, if it to you pleases.

* A franc is a current silver coin equivalent to 20 sous.

† Macon is a wine similar in flavour to Burgundy, and is a *vin ordinaire* very commonly used in the *restaurants* and *cafés* of Paris. In price it varies from 7½*d.* to 15*d.* a bottle.

‡ Une omelette will generally be found the most satisfactory dish that can be had at a road-side *auberge* in France.

PRONUNCIATION.

SUMMARY.

Under this head, in the five preceding lessons, we have comprised all the leading principles of the pronunciation of the French language. In summing up our observations on this subject, we have to remark that there is an order to be followed in the pronunciation of the letters making up a word, that requires attention. In pronouncing a word it is usual to begin at the first letter, and to go on spelling the others in succession to the end; this process must, however, be slightly departed from in pronouncing the French words. We have said that there are certain combinations of letters used to represent single sounds, it follows therefore that the single letters composing these combinations must not be enunciated individually. Again, of these combinations the nasal sound takes the precedence in pronunciation of all others; for example, we have said that *ai* is pronounced like *ai* in the word *paid*, according to that rule the *ai* of the word *faim* should be so pronounced; but this is not the case, the *im* is of necessity nasal, and when the nasal syllable is deducted from the word *faim*, the diphthong *ai* no longer exists, the syllable *fa* only remains, and the *fa* blending with the nasal *im* makes the pronunciation *fin* we have given of the word *faim* in the text. The nasal syllable must always in the same way go for its full value in a word, and it is only after the nasal syllable has been allowed its rights, that the other letters can claim theirs. We may here remind the learner, that *m* and *n* are pronounced exactly as in English, when followed by another *m* or *n*, or a vowel, as in the words, *honneur*, *honour*, *fumer*, *to smoke*; but under all other circumstances these letters combine with the vowel that precedes, and form the nasal syllable. When more than one vowel occur in a syllable, the learner must see that they do not involve one or other of the five diphthongs, before pronouncing them singly: in the word *beaux*, *fine*, for example, we have the diphthong *au*, which is pronounced *o*,

then the consonant *x* being final, and the *e* unaccented, the pronunciation of this word is in consequence simply *bô*.

In conclusion, we have to say that, if the learner has followed up our instructions attentively, he is capable of pronouncing French correctly; he will be more or less accurate, according to the degree of stability the different points illustrated have obtained upon his memory. The first of the series of phrases given as a reading exercise in the present lesson, is "Parlez-vous Français?"—if our observations are fresh upon his memory the learner will know that *p* is one of the consonants pronounced in French as in English, that *a* has always the sound of *a* in the English word part, that *r* has always its vibrating sound, that *l* is another of the consonants pronounced as in English, that *z* being final is silent, and that in consequence the *e* mute preceding it is pronounced *é*; that *v* is pronounced as in English, that *ou* is one of the five diphthongs, that *s* being final and not followed by another word beginning with a vowel, is silent; that *fr* are pronounced as in English, that *an* is one of the five nasals, that *ç* with a cedilla is pronounced like *s*, that *ai* is one of the five diphthongs, and finally, that *s*, being final, is silent. Our observations providing for all the exigencies of pronunciation, with a very few unimportant exceptions, the learner may in this way analyse all the words of the language, and by this process he will acquire more speedily, a much more accurate and an infinitely more permanent notion of the French pronunciation, than he could possibly obtain from a teacher.

Any one wishing to have the French Alphabet, may construct one for himself, by taking an English A. B. C., striking out the *w*, and naming the letters *ah*, *bay*, *say*, instead of *ai*, *bee*, *see*. This however can serve no useful purpose; some advantage might be derived from constructing a table of the sounds, arranged in the order we have pointed out. This table should begin with the five nasals, as being the first sounds in order of importance in pronunciation, and should conclude with the observations we have given in the notes to the text of the present lesson.

HOW THE LEARNER SHOULD PROCEED.

We have now given some general views of the construction of the French language. We have shewn how words being known, they may be made use of in practice. We have shewn how questions are put, and answered. We have explained the manner of expressing a negative, and we have exhibited the chief idiomatic difficulties of the language. We have also given such a view of the pronunciation, as will serve the learner for every practical purpose. He must now follow up our instructions by a diligent and careful course of reading; we would suggest for this purpose *Gil Blas*, which is by far the best author for the beginner's perusal, both as regards the style and the diction. Before however he can read this, he will require to make himself acquainted with the desinenes of the French verb. We are sorry that the limits we have prescribed for our present course of lessons will not admit of our giving a satisfactory analysis of the verb. The learner must therefore in this matter have recourse to one or other of the common Grammars. He must make himself familiar with what are called the four regular conjugations, to one or other of which series of formulæ most of the verbs in the language are subject. He must then write twice over, in full, all the verbs that are not in accordance with either of these conjugations. This done, with the aid of a good Dictionary, the learner will find little difficulty in translating *Gil Blas*. He will very soon be able to dispense with the dictionary, and on arriving at this point his task will be well nigh accomplished; once able to read a French author, a month or two in France will do the rest. We have spoken of nearly all the difficulties the self-instructor has to encounter, none of them are of so formidable a character that a little intelligence will not suffice to overcome. We are satisfied that a little perseverance, exerted in the manner pointed out, will put the learner who has attentively gone over our lessons in possession of a more accurate knowledge of the language than is ever attained by persons who have acquired it by means of oral instruction.

FINIS.

ROBERTSONIAN METHOD.

A

COURSE OF LESSONS

IN THE

SPANISH LANGUAGE,

INTENDED TO ENABLE PERSONS TO ACQUIRE THE LANGUAGE
WITHOUT ORAL INSTRUCTION.

BY A. H. MONTEITH, ESQ.,

HON. MEMB. OF THE W. L. C.

THIRD EDITION.

L O N D O N :

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P R E F A C E.

THE object of the present Series of Lessons being to enable persons who may not have the aid of a master, to acquire some notions of the Spanish language ; the treatise will be of a perfectly elementary character, and will embrace only such features as are essential to an exact comprehension of the structure and genius of the language. The author, notwithstanding the popular dogma, that it is impossible to acquire a modern tongue without the aid of a master, hopes to enable the diligent student to become acquainted with the language of Castile without the aid of any kind of oral instruction whatever ; nay, he is satisfied that the learner who has assiduously gone through the exercises of the first lesson of the present series, will know more about the language than many who have been under a master for upwards of twelve months.

The plan pursued in the construction and arrangement of these exercises, is that of Mr. Robertson of Paris. The principle of this method is to introduce the learner to a general view of a language before he is led to a consideration of its minutiae—to teach a few words at a time, but so to fix them upon the understanding that they may be always at command, and ready for use when wanted. Whilst the author adopts the method of Mr. Robertson as his model, he will introduce any new feature his own experience may suggest as likely to facilitate the learner in acquiring the language.

Each lesson will consist of an extract from some Spanish writer, each word of which will be fully explained, both as it regards its pronunciation and etymology, and the entire passage will be subjected to a thorough analysis, and made to exhibit the structure and

genius of the language. By these means a little will be taught at once, but that little well, which will be found in the end to be the mode of procedure most profitable for the student.

To those who have studied a modern language by the usual routine, the plan of our method is especially submitted: *they* have experienced the *ennui* of the continued series of declension and conjugation dictated by our common elementary books; *they* know the futility of acquiring a thousand and one minute rules, before there is any material to apply them to, and consequently are qualified to appreciate an effort to furnish the learner with a treatise free from such anomalies. The author expects to comprise within the limits of four lessons, such notions of the structure and pronunciation of the language as will enable the student to *read*, *write*, and *speak* Castilian, to a limited extent perhaps, but to that extent, correctly,—proposing, should the plan of his method be favourably received, to extend at some future period the number of lessons, until they embrace the language in its entire detail.

13, LONDON WALL,
October, 1841.

NOTICE TO THE THIRD EDITION.

IN accordance with the foregoing promise, some additional exercises have been appended in the present edition. These, without embracing the entire range of constructive formulæ, will enable the learner to dispense with the grammar until he can read and understand the language.

January, 1844.

THE SPANISH LANGUAGE.

LESSON FIRST.

READING.

TRES viajeros hallaron un tesoro en el camino, y dijeron: tenemos hambre, preciso es que uno de los tres vaya á comprar algo que comer; lo que se verificó así. El que salió con este intento dijo asimismo: voy á envenenar la carne, á fin de que mis compañeros mueran al comerla, y pueda yo disfrutar solo del tesoro. Ejecutó su proyecto, y puso veneno en lo que habia traído para comer.

In order to read the above correctly, two things are requisite: the first, to know the pronunciation of the words, and the second, to know their signification. To acquaint the student with the pronunciation, the passage will be repeated, and under each word will be placed such a combination of letters as may serve to represent its sound; accents will be added, to point out where the stress of the voice should rest; and where the combinations of letters given are inadequate to convey an idea of the true sound, a further explanation will be appended.

Tres viajeros hallaron un tesoro en el camino y
 Trace vee-ach-an'-tys hal-ya'-ron oon tay-so'-ro en el cam-ee'-no, e
 dijeron: tenemos hambre, preciso es que uno de
 dee-chay'-ron: tay-nay'-mos am-bry' pray-thee'-so es kay oon'-o day
 los tres vaya á comprar algo que comer; lo que
 los trace ba'-ya ah com-prar' al-go kay ko-mer'; lo kay
 se verificó así. El que salió con este intento dijo
 say bay-ree-fee-co' a-see'. El kay sal-lee-o' con esty een-ten'-to dee'-cho
 asimismo: voy á envenenar la carne, á fin de que
 a-see'-mees-mo: boy ah en-ben-en-ar' la car'-ny, ah feen day kay
 mis compañeros mueran al comerla, y pueda yo
 mece com-pan-yer'-os mwer'-an al com-er'-la, e pwe-da yo
 disfrutar solo del tesoro. Ejecutó su proyecto, y
 dees-froot-ar' so-lo del tay-so'-ro. Eche-coo'to soo pro-yec'-to e
 puso veneno en lo que había traído para comer.
 poo'-so ben-en'-o en lo kay ha-bee'-a tra-ee'-do pa-ra comer'.

The nearest approximation to the sound of the Spanish *j* in English, is that of the letter *h* in the word *alcohol*, strongly aspirated. The sound of the *ch* in the Scottish words *cloch*, *loch*, etc. is the sound of the *j* exactly. It is the sound the *g* has in the German word *Cobourg*, and it is also the guttural sound given in some of the English Colleges to the Greek χ . It is produced by breathing strongly, and making the air strike the roof of the mouth. We have represented the sound by *ch*, but the student must be careful not to give the sound these letters have in the word *arch* or *chorus* to the Spanish *j*; neither of these, of course, is the sound we mean. Let him bear in mind the *h* in the word *alcohol* if he is not acquainted with the still more exact sound in the Scottish words we have mentioned. The words in the lesson to which these remarks apply are—

viajantes dijo dijeron ejecutó

Good speakers make no distinction between the sound of the *b* and the *v*. The sound the Castilians give these letters is the English sound of the *b*, with a slight tinge of the *v* affixed.

ñ is equivalent to *gn*, and has the liquid sound of these two letters in *sign*, *consignee*, etc. The manner however in which we have written the word *compañeros* exhibits the pronunciation of the *gn* sufficiently well.

TRANSLATION.

The student being now acquainted with the pronunciation of the words, must next be taught their meaning. We shall again repeat the passage, and place under each Spanish word its exact equivalent in English. By the aid this translation affords him, the student must endeavour to read into English the passage itself. When he can do this without hesitation, he should make a translation of it into good English, and re-translate this version again into Spanish, comparing it when done with the original. This will be an exercise in composition, as well as a means of impressing the construction of the passage more firmly on the mind.

Tres viajeros hallaron un tesoro en el camino ; y
Three travellers found a treasure in (on) the road ; and

dijeron : tenemos hambre, preciso es que
(they) said : (we) have hunger, necessary (it) is that

uno de los tres vaya á comprar algo que comer ;
one of the three may go to to buy something what to eat ;

lo que se verificó así. El
the which itself verified thus (which was accordingly done). He

que salió con este intento dijo asimismo : voy
that went with this intention said to himself : (I) go

á envenenar la carne, á fin de que
(I am going) to to poison the meat, to end of that

mis compañeros mueran al comerla, y
(in order that) my companions may die in the eating it, and

pueda yo disfrutar solo del tesoro. Ejecutó su
may I to enjoy alone of the treasure. (He) executed his

proyecto, y puso veneno en lo que habia
project, and (he) put poison in the what (he) had

traído para comer.
brought for to eat.

VOCABULARY.

In order that the student may ascertain whether he has acquired a proficiency in the words, we shall range them in two columns, the Spanish on one side and the English on the other; so that either the one or other column being covered over, the student may submit himself to a special examination in this particular. This exercise should be persisted in until the meaning of each Spanish word is firmly impressed on the memory, and the English ones can be turned into Spanish with the utmost facility.

Tres	Three	comprar	to buy
viajantes	travellers	algo	{ anything,
hallaron	found		{ something
un	a	comer	to eat
tesoro	treasure	lo	the
en	in	se	itself
el	the	verificó	{ verified
camino	road		{ carried out
y	and	así	thus
dijéron	said	el	he
tenémos	have	salió	went out
hambre	hunger	con	with
preciso	necessary	este	this
es	is, it is	intento	intention
que	{ that, what	dijo	said
	{ or which	asímismo	to himself
uno	one	voy	I am going
de	of, from	envenenar	to poison
los	the	la	the
vaya	may go	carne	meat.
á	to		

The remaining words to be written out in the same manner.

PHRASES.

The student having made himself perfectly familiar with the words of the lesson, must next turn his attention to the manner in which they are arranged in sentences, and so mark the difference between the English and Spanish construction. He may proceed with the sentences in precisely the same manner he did with the words.

Three travellers found a treasure.	Tres viajeros hallaron un tesoro.
Upon their way	En el camino.
And they said	Y dijeron.
We are hungry	Tenemos hambre.
One of us must go	Preciso es que uno de los tres vaya.
To buy something to eat . .	A comprar algo que comer.
Which was done accordingly.	Lo que se verificó así.
He who went	El que salió.
In this intention	Con este intento.
Said to himself	Dijo así mismo.
I am going to poison the meat.	Voy á envenenar la carne.
In order that my companions may die.	A fin de que mis compañeros mueran.
On eating it	Al comerla.
And that I may enjoy the treasure alone.	Y pueda yo disfrutar solo del tesoro.
He executed his project . .	Ejecutó su proyecto.
And he put poison in what he had brought to eat.	Y puso veneno en lo que habia traído para comer.

CONVERSATION.

By the introduction of one or two new words, we shall be able to make our lesson the subject of a conversation to be carried on entirely in Spanish. This feature in our method, which is not presented by any other hitherto published, enables the student to converse in the language he is studying, even before he has terminated his first lesson. The following are the new words we shall introduce, together with their pronunciation and signification.

- ¿ Quien ? who ? used in asking questions relating to persons in the singular, pronounced *kee-en'*.
 ¿ Quienes ? who ? used in asking questions relating to persons in the plural, pronounced *kee-en'-es*.
 ¿ Donde ? where ? pronounced *don-dy*.
 Sí, yes ; pronounced *see*.
 Esto, this or that ; pronounced *esto*.
 Dos, two ; pronounced *dos*.
 ¿ Porqué ? why ? pronounced *por-kay'*.

All the other words to be used in the conversation have already occurred in the lesson, and ought now to be perfectly well known. This exercise should be proceeded with in the same manner as the preceding ones: that is, by first pronouncing the question aloud, and enunciating in the same way the answer; or the answer may be written, and afterwards compared with that printed.

- | | |
|---|---|
| ¿ Quienes hallaron un tesoro ? | Los tres viajeros. |
| ¿ Qué hallaron los tres viajeros ? | Un tesoro. |
| ¿ En donde ? | En el camino. |
| ¿ En el camino que hallaron los tres viajeros ? | Hallaron un tesoro. |
| ¿ Quedijeron los tres viajeros ? | Tenemos hambre. |
| ¿ Donde dijéron esto ? | En el camino. |
| ¿ En el camino que dijéron los tres viajeros ? | Tenemos hambre, es preciso que uno de los tres vaya a comprar algo que comer. |
| ¿ Se verificó esto ? | Sí, se verificó. |
| ¿ Qué se verificó ? | Lo que dijéron los tres viajeros. |
| ¿ Salió uno ? | Sí, uno salió. |
| ¿ Con qué intento ? | Con el intento de comprar algo que comer. |
| ¿ Quien salió ? | Uno de los tres viajeros. |
| ¿ Para que salió ? | Para comprar algo que comer. |
| ¿ Qué es preciso ? | Que uno de los tres viajeros vaya á comprar algo que comer. |
| ¿ Quienes dijéron esto ? | Los viajeros. |
| ¿ Para qué es preciso que uno de los tres vaya ? | Para comprar algo que comer. |
| ¿ Porqué dijéron los tres viajeros tenemos hambre ? | A fin de que uno de los tres vaya á comprar algo que comer. |
| ¿ Quien salió con este intento ? | Uno de los tres. |
| ¿ A donde ? | A comprar algo que comer. |
| ¿ Qué dijo él que salió ? | Voy á envenenar la carne. |
| ¿ Dijo esto asimismo ? | Sí, lo dijo. |
| ¿ Quien dijo asimismo, voy a envenenar la carne ? | El que salió. |
| ¿ Es preciso que uno de los tres vaya ? | Así dijéron los tres viajeros. |
| ¿ Es preciso que los dos compañeros mueran ? | Así dijo uno de los tres. |

¿ Qué ejecutó él que solió ? .	Su proyecto.
¿ Qué proyecto ?	El de envenenar la carne.
¿ Ejecutó este proyecto ? . .	Sí.
¿ En qué puso veneno ? . .	En la carne.
¿ Quien puso veneno en la carne ?	El que salió.
¿ Qué puso en la carne ? . .	Veneno.
¿ Donde puso veneno en la carne ?	En el camino.
¿ Qué habia traido ? . . .	Algo que comer.

PRONUNCIATION.

V O W E L S.

WE have already alluded to the opinion entertained by some philological writers, that it is impossible to acquire by means of the eye alone correct notions of the pronunciation of a language. We are disposed to question the accuracy of this opinion, and to contend that it is perfectly practicable for an Englishman to acquire a correct pronunciation of any language without the aid of oral instruction ; nay, we are disposed to go further than this, and assert that the eye alone is a much surer means for a person of matured judgment acquiring the pronunciation of a language than the ear alone. Oral impressions are with difficulty fixed upon the mind, and when there are easily effaced ; ocular ones make a much more stable impression, and may keep their hold as long as the memory itself retains its functions.

If in acquiring a modern language absolute sounds had to be learned, perhaps the case would be otherwise, and the ear be the better means of the two ; for it is no easy matter to paint a sound, or describe it upon paper ; but an Englishman, in speaking his own language, makes use, in some shape or other, of nearly all the sounds found in the modern languages of Europe.

The difficulty of acquiring the pronunciation of a modern tongue does not then arise from any diversity of sound, but in recognising the sounds of one language by the signs made use of to represent them in another. Were an Englishman, for instance, unacquainted with Spanish, to attempt to pronounce

the word *preciso*, he would do so in such a manner as to be perfectly incomprehensible to a Castilian; but had the word been written *prethéeso*, he would have pronounced it as accurately as the Archbishop of Granada. It is the relative difference between the value of the letters of his own language and that of another that he has to learn, in order to pronounce that other correctly, and he may be taught this quite as well, if not better, by ocular as by oral instruction.

The English student is frequently embarrassed in the pronunciation of another language by the want of fixed principles in his own; this is peculiarly the case with respect to the vowels: each of the vowels in English has from half a dozen to a dozen and a half different sounds; take for example the vowel *a* in the words

ability	have	alas !
ball	half	card
sat	halfpenny	share

A good English speaker would not pronounce the *a* in any one of those words precisely alike. In no language besides the English is such a variety of sound given to one letter. In every other the *a* has one uniform invariable sound, which is rarely if ever deviated from. The Spanish sound of the vowel *a* is exactly that given to it by the English in the words *art*, *part*, *start*, etc.; and it has this sound in all cases, and under all circumstances, except perhaps when the accent of the word falls upon it, in which case it is lengthened a little. The student, in pronouncing Spanish words, must carefully avoid giving this letter a variety of sound. If he goes on using at hazard the sounds he has been accustomed to give *a*, he will run the risk of being misunderstood, or, to speak more correctly, of not being understood at all. In order that he may habituate himself to a correct enunciation of this letter, he would do well to go over all the words of the lesson, and give the *a* the sound it has in the word *part*; by this means he will acquire the habit of pronouncing this important letter correctly, and so have made one great step towards a good pronunciation of the Castilian tongue.

What we have said relative to the vowel *a* is in some measure

applicable to the *i*. This letter, at all events, has three totally different sounds in English.

- 1st. That in pique, pronounced *peek*.
- 2d. That in pin, a piece of wood.
- 3d. That in pine, a kind of tree.

The *i* in Spanish never has either of the two last sounds, but always that of the first; that is, of *ee* in the word *been*. The student must be careful not to use either of the two last sounds of the *i* in pronouncing the Spanish words, if he is desirous of avoiding being laughed at.

The next vowel in the order of importance after the *i*, is the *e*. This letter in English has a frightful variety of sounds; perhaps from thirty to forty words might be cited, in which it has a different sound, under very nearly the same circumstances. In Spanish, this vowel, like all the others, has only one uniform sound, the nearest approximation to which is *a* in the English word *made*.* It would be advisable for the student to go again over the words of the lessons, and pronounce the *e* like *a* in the word we have named: it is hardly necessary to add that the *e* is never mute, either at the end of words or in the middle of them, as in the English words *killed*, *have*, etc. Such an absurdity as this in their language would not be tolerated for a single day by the Academy of Madrid. We next come to the *o*. In the English phrase—I do not know—this letter occurs three times, and as a matter of course, has, in every instance, a different sound.

- 1st. In do, it has the sound of *ou* in *could*.
- 2d. In not, it has the sound of *u* in *nut*.
- 3d. In know, it has its name sound.

In this case it is the first two sounds that must be avoided, and the third that must be given to the *o*, whenever it occurs in a Spanish word. What horrid nonsense the student would make of the language of Castile, were he to give the *o* the sound it has in the word *do*!

* Perhaps the *e* in the English words *let*, *met*, *get*, is nearer the sound of the Spanish *e*, the *a* in the English word *made* will in most cases pronounce correctly enough the Spanish *e*. The learner will be able to judge by his own ear when the other sound should be preferred.

The next and last vowel is *u*. This has the sound in Spanish that a native of London gives it in such words as *institution*, that is of oo in good. The student should go over the words of the lesson once more, and pronounce the *u* in all cases (except when it follows *q**) like oo in good. After having done this, he will have attained such a pronunciation of the words of the lesson as may entitle him to use them without hesitation. The lesson should therefore be now read over aloud, so that the ear may assist the eye in impressing the words and their sounds upon the memory.

Before leaving this part of the subject, we may remark that when the two vowels come together, each continues to retain its own particular sound, but both are pronounced by one single emission of the voice: thus in the word *mucran*, the *u* and the *e* have the sounds we have already described, but when together are pronounced with greater rapidity, so that the sound of the one runs a little into the sound of the other, and the word is consequently pronounced as if written *mucran*. Two vowels are never jumbled into one, and made to represent a sound foreign to them both, as *ea* in the English words *beauty*, *bread*, *read*, *heart*, *head*, etc.; such a transmutation is inconsistent with the fixed principle that pervades in every particular the pronunciation of the Spanish language.

COMPOSITION.

We have enabled the student, to a certain extent, to read and speak Castilian; we have now to teach him to *write* the language. We have endeavoured to shew, and we hope successfully, that it is perfectly practicable to read and speak the language without the aid of oral instruction; as for writing a language, all the oral instruction in the universe will not suffice. In order to write any language correctly, there must be some hard work, some persevering study on the part of the student himself, together with a judicious well-organised manual to guide and direct him in his studies.

* We have said that *u* is always pronounced like oo in *good*, except when it follows *q*. The reason of this exception is, that the letter *k* is not used in Spanish, and *qu* is used to represent the sound that letter has in other languages. *Qu* then being nothing more than the Spanish mode of representing the sound *k* has in English, it follows that *qui* should be pronounced *kee*: *qua*, *kwa*; *que*, *kay*; and so on.

In the next lesson we shall deduce from the text some general rules for the construction of the language. In the meanwhile we shall give, as an exercise in composition, some sentences that may be translated into Spanish by simply transposing the words of the lesson. In order to make good Spanish of these sentences, the student has only to bear in mind the difference between the construction of the Spanish and English phrases given at page 9. Beyond this, nothing more is required in order to accomplish the following exercise.

The road of the travellers.	He put the meat on the road.
The road to Madrid.	Did he go out ?
We have one companion (un compañero).	Did he put poison in the meat ?
We have two companions.	Did he say anything ?
We have three companions.	Did they say that ?
We have a treasure.	Was that verified ?
We have meat.	Had he brought anything ?
We have poison.	He did not go out.
We have something (algo que) to eat.	He said nothing.
We have a project.	He did not put poison in the meat.
Have we a treasure ?	They did not say that.
Have we anything (algo que) to eat ?	They did not find anything.
Have we any poison ?	That was not carried out.
Have we any meat ?	He had not brought the meat.
Have we a companion ?	One of the three travellers must go.
We have not (no) * the treasure.	The travellers must die.
We have no meat.	Must the travellers be poisoned ?
We have no poison.	Must something to eat be bought ?
We have not a companion.	Was the project verified on eating the meat ?
We have nothing (nada) to eat.	Did he say anything on eating the meat ?
We have no companions.	What did he say on eating the meat ?
He went out.	I am going to poison the meat, so that my companions may die.
He put poison in the meat.	
He said that.	
They said that.	
They found that.	
That was verified.	
He had brought this.	

* The particle *no* (not), in Spanish, must always be placed immediately before the verb in the sentence. The phrase *we have not the treasure*, should be written, *no tenemos el tesoro* ; the negative particle *no* coming before the verb *tenemos*.

I am going to buy poison, in order to poison the travellers.

I am going to poison my companions, in order that I may enjoy alone the treasure.

What have we?

What had he brought?

What did he say?

What did they say?

What did they find?

What is necessary?

What was carried out?

What is it that (lo que) we have?

What project was carried out?

What is it?

What have we to eat (que comer)?

What must be bought?

What must be eaten?

What must be poisoned?

What was not carried out?

What is it that (lo que) we have not?

What must be bought to poison (para envenenar) the meat?

What must be brought (para) to eat?

What was carried out?

Was that carried out?

What project was carried out?

Who carried out his project?

Was the project carried out?

That was not carried out.

The project was not carried out.

I am going to poison the meat.

I am going to poison the travellers.

I am going to poison my companions.

I am going to buy something.

I am going to buy something to eat.

I am not going to poison my companions.

I am not going to buy poison.

I am not going to eat the travellers.

The student has now read, written, and spoken a little Spanish. The author is satisfied that no one has ever undertaken to enable a learner to read, write, and speak a language within the limits of one lesson, who has more faithfully redeemed his promise.

The student can now, to a limited extent, make himself understood in the language. In the next lesson, his knowledge of its principles and practice will be increased in a still greater ratio; he will be taught some new words, some new rules of construction; his facilities of conversation will be increased, and his general notion of the language will be extended.

LESSON SECOND.

READING.

REPETITION.

THE following exercise in reading consists of a translation of the phrases given in English in the last lesson, to be rendered into Spanish; if the student has already done this, it may be fairly presumed that he will find no difficulty in reading them. Supposing even that he may not have obeyed our instructions to the letter, he should still experience no difficulty, each word having been repeated over and over again throughout the exercises of the preceding lesson.

El camino de los viajeros. El camino á Madrid. Tenémos un compañero. Tenémos dos compañeros. Tenémos tres compañeros. Tenémos un tesoro. Tenémos carne. Tenémos veneno. Tenémos algo que comer. Tenémos un proyecto. ¿Tenémos un tesoro? ¿Tenémos algo que comer? ¿Tenémos veneno? ¿Tenémos carne? ¿Tenémos un compañero? No tenémos el tesoro. No tenémos carne. No tenémos veneno. No tenémos compañero. No tenémos nada que comer. No tenémos compañeros. Salió. Puso veneno en la carne. Dijo esto. Dijéron esto. Halláron esto. Se verificó esto. Habia traído esto. Puso la carne en el camino. ¿Salió? ¿Puso veneno en la carne? ¿Dijo algo? ¿Dijéron esto? ¿Se verificó esto? ¿Habia traído algo? No salió. No

dijo nada. No puso veneno en la carne. No dijéron esto. No halláron nada. No se verificó esto. No habia traído la carne. Preciso es que uno de los tres viajantes vaya. Preciso es que los viajantes mueran. ¿Es preciso envenenar á los viajantes? ¿Es preciso comprar algo que comer? ¿Se verificó el intento al comer la carne? ¿Dijo algo al comer la carne? ¿Qué dijo al comer la carne? Voy á envenenar la carne, á fin de que mis compañeros mueran. Voy á comprar veneno á fin de envenenar á los viajantes. Voy á envenenar mis compañeros á fin de que pueda disfrutar solo del tesoro. ¿Qué tenemos? ¿Qué habia traído? ¿Qué dijo? ¿Qué dijéron? ¿Qué halláron? Qué es preciso? ¿Qué se verificó? ¿Qué es lo que tenemos? ¿Qué proyecto se verificó? ¿Qué es? ¿Qué tenemos para comer? ¿Qué es preciso comprar? ¿Qué es preciso comer? ¿Qué es preciso envenenar? ¿Qué no se verificó? ¿Qué es lo que no tenemos? ¿Qué es preciso comprar para envenenar la carne? ¿Qué es preciso comprar para comer? ¿Qué se verificó? ¿Se verificó esto? ¿Qué proyecto se verificó? ¿Quien verificó su proyecto? ¿Se verificó el proyecto? No se verificó esto. No se verificó el proyecto. Voy á envenenar la carne. Voy á envenenar á los viajantes. Voy á envenenar á mis compañeros. Voy á comprar algo. Voy á comprar algo que comer. No voy á envenenar á mis compañeros. No voy á comprar veneno. No voy á comer á los viajantes.

READING.

CONTINUATION OF TEXTS.

Pero los otros dos que durante su ausencia concibieron una idea semejante respecto de él, le asesinaron cuando volvió, quedandose de consiguiente dueños del hallazgo; pero comiendo en seguida de la carne envenenada, murieron tambien ambos. Un filósofo que pasaba por allá, exclamó: ¡Ah! lo que es el mundo! ved de qué manera ha tratado á estas tres personas. Desgraciado del que aspira á riquezas.

As in the case of the portion of text, given in the previous lesson, the above will be repeated with the pronunciation of the words underscribed, and again with their translation.

The following is a repetition of the text, with the pronunciation of each word and its accentuation. We cannot too strongly urge the necessity of the student's attention to this exercise. The same words will be repeated over and over again in the exercises that are to follow, so that in proportion to the care he bestows on the pronunciation at the outset will he be accurate throughout the lesson.

Pero	los	otros	dos	que	durante	su	ausencia
Pe'ro	los	ot'-ros	dos	kay	doo-ran'-ty	soo	ou-sen'-thee-a
con-	theeb-	ye'-ron	oo'-na	ee-day'-a	say-me- <i>chan</i> '-ty	res-pec'-to	day el,
le	asesinaron	cuando	volvió	quedandose	de		
lay	a-sây-see-na'-ron	kwan'-do	bol-bee-o'	kay-dan'-do-sy	day		

* The j in this word, as in those of the former lesson in which it occurs, has the sound of *h* in the English word alcohol, that is, a strong guttural aspiration, equivalent, as we have already said, to *ch* in the Scottish words loch, etc.

consiguiente dueños del hallazgo,* pero comiendo en
 con-seeg-yen'-ty doo-ain-yos del hal-yath'-go, pe'-ro com-yen'-do en
 seguida de la carne envenenada, murieron tambien
 say-gee'-da† day la kar'-ny en-be-ne-na'-da, moor-yer'-on tamb'-yen
 ambos. Un filósofo que pasaba por allá, exclamó:
 am-bos'. Oon fee-lo'-so-fo kay pa-sa'-ba por al-ya', es-cla-mo':
 ¡ Ah! lo que es el mundo! Ved de qué manera
 Ah! lo kay es el moon'-do! Bed day kay ma-nai'-ra
 ha tratado á estas tres personas. Desgraciado del
 ah tra-ta'-do ah es'-tas trace per-so'-nas. Des-gra-thee-a'-do del
 que aspira á riquezas.
 kay as-pee'-ra ah ree-kay'-thas.

TRANSLATION.

Pero los otros dos, que durante su ausencia
 But the other two, who during his absence
 concibieron una idea semejante respecto de él, le
 conceived an idea similar in respect of him, him
 asesinaron cuando volvió, quedandose de consiguiente
 murdered when (he) returned remaining of (in) consequence
 dueños del hallazgo, pero comiendo en seguida de la
 masters of the prize, but eating afterwards of the
 carne envenenada, murieron tambien ambos. Un filósofo
 meat poisoned (they) died also both. A philosopher
 que pasaba por allá, exclamó: ¡ Ah! lo que es
 who was passing by there, cried out: Ah! the what is
 el mundo! Ved de qué manera ha tratado á
 the world! See of (in) what manner (it) has treated to
 estas tres personas. Desgraciado del que aspira á
 these three persons. Miserable of he who aspires to
 riquezas.
 riches.

* Z in Spanish has the sound of *th* in the English word *think*.

† The letter *g* in seguida has the hard sound of *g* in *get*.

VOCABULARY.

Pero	But	asesinaron . .	murdered
los	the	cuando	when
otros	other	volvió	he returned
dos	two	quedandose . .	remaining
que	who	consiguiente . .	consequence
durante . . .	during	dueños	masters
su	his	hallazgo . . .	prize
ausencia . .	absence	comiendo . . .	eating
concibieron .	conceived	en seguido . .	afterwards
una	an	la	the
idea	idea	carne	meat
semejante . .	similar	envenenada . .	poisoned
respecto . .	in respect	murieron . . .	they died
de	of	tambien	also
él	him	ambos	both
le	him		

The remaining words to be written out in the same manner.

PHRASES.

The other two	Los otros dos.
Who	Que.
During his absence	Durante su ausencia.
Had conceived a similar idea .	Concibieron una idea semejante.
Assassinated him	Le asesinaron.
On his return	Cuando volvió.
Remaining in consequence	Quedandose de consiguiente
masters of the prize	duenos del hallazgo.
On eating afterwards some of	Comiendo en seguida de la
the poisoned meat	carne envenenada.
They also both died	Murieron tambien ambos.
A philosopher	Un filósofo.
Who was passing that way .	Que pasaba por allá.
Exclaimed	Esclamó.
Ah ! what is the world . . .	¡ Ah ! lo que es el mundo.
See, in what manner	Ved, de qué manera.
It has treated these three	Ha tratado a estas tres personas.
persons	
Miserable	Desgraciado.
He who aspires to riches . .	El que aspira á riquezas.

CONVERSATION.

- ¿Qué concibieron los otros dos? La idea de disfrutar las riquezas.
- ¿Quienes concibieron una idea semejante? . . . Los otros dos.
- ¿Cuando concibieron esta idea? . . . Durante la ausencia del que salió.
- ¿A quien asesinaron los otros dos? . . . Al que salió.
- ¿Quienes asesinaron al que salió? . . . Los otros dos.
- ¿Cuando le asesinaron? . . . Cuando volvió.
- ¿Quien volvió? . . . Uno de los tres.
- ¿Qué dijo uno de los tres viajeros? . . . Uno de los tres dijo : voy á envenenar la carne.
- ¿A quien dijo : voy á envenenar la carne? . . . Así mismo.
- ¿Puso veneno en la carne? . . . Sí.
- ¿Con qué intento? . . . Con el de disfrutar solo del tesoro.
- ¿Qué tesoro? . . . El que halláron en el camino.
- ¿En qué camino? . . . En el camino en que pasaba el filósofo.
- ¿Con qué fin salió uno de los tres viajeros? . . . Con el de comprar carne.
- ¿Quien exclamó : desgraciado del que aspira á riquezas? El filósofo.
- ¿Porqué exclamó así el filósofo? . . . Porque murieron los tres viajeros.
- ¿Porqué murieron los tres? . . . Porque dijeron : tenemos hambre.
- ¿A quien dijeron esto? . . . Al que salió.
- ¿Quienes son dueños del halazgo? . . . Los otros dos.
- ¿Murieron los otros dos? . . . Sí, murieron.
- ¿Como (how)? . . . Comiendo la carne envenenada.
- ¿Donde? . . . En el camino.
- ¿Quien pasaba por allá? . . . Un filósofo.
- ¿Por donde pasaba un filósofo? . . . Por allá.
- ¿Cuando pasaba qué exclamó? Ah! lo que es el mundo! Ved de que manera ha tratado á estas tres personas.
- ¿Quien exclamó esto? . . . Un filósofo.
- ¿Cuando? . . . Cuando pasaba.
- ¿Quien es desgraciado? . . . El que aspira á riquezas.

¿ A quienes ha tratado el mundo ?	A las tres personas.
¿Asesinaron los otros dos al que salió cuando volvió ?	Sí.
¿Quedandose dueños de qué ?	Del hallazgo.
¿ De qué hallazgo ? . . .	Del que halláron.
¿ Murieron los otros dos ? .	Sí, ambos murieron.
¿ Murieron los tres viajeros ?	Sí, murieron.

CONSTRUCTION.

WE shall now subject our text to a special analysis, in order to extract from it some general rules for the guidance of the student in writing Spanish.

I.

Tenemos un tesoro have a treasure	}	We have a treasure.
Salió went out	}	He went out.
Volvió came back	}	He came back.
Dijo algo said something	}	He said something.
Puso veneno en la carne put poison in the meat	}	He put poison in the meat.
Le asesinaron him assassinated	}	They assassinated him.
Murieron tambien died also	}	They died also.
¿ Qué habia traído ? what had brought ?	}	What had he brought.

It will be observed that, in all these phrases selected from the lesson, the pronouns I, We, etc. used in English are not expressed in Spanish. The reason of this is, that these words are indicated by the termination of the verb in the latter language. The word *have*, for instance, when *we have* is to be expressed, is written *tenemos*, but when *you have* is to be indicated, it is written *tené-is*, and so on in the case of the other pronouns, the verb assuming a different form to express each. The pronouns are consequently unnecessary, and are only used when great emphasis is required.

II.

Yo pueda I may.

We have just said that the pronouns are not used in Spanish,

except when a statement is to be made emphatically, occasionally it happens that some persons of a particular tense have the same terminations; in such a case the pronouns are employed in order to avoid a doubtful meaning. It is on this account the pronoun *yo* is employed in the sentence quoted, *pueda* (may) being written in the same manner in the first and third persons singular.

III.

Se verificó esto itself verified that	}	That was accomplished.
Se verificó el intento itself verified the intention	}	The intention was verified.
Se verificó el proyecto itself verified the project	}	The project was carried out.

When anything is to be done by nobody knows who, or nobody knows how, the Spanish idiom prefers the expression *it did itself*, to *it was done*. It will be observed that these manners of expression are very nearly equivalent in signification. The question of which is the most logical we shall not discuss here. The student has only to observe that when he has such a phrase, as *it was verified*, to render into Spanish, he must render it by *itself verified*, *se verificó*.

IV.

Tenemos hambre we have hunger	}	We are hungry.
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The above phrase will suffice to show the student how he should express himself when he wants to say that he is hungry; it would be absolute nonsense to say in Spanish, I am hungry.

V.

El mundo	The world.
La carne	The meat.
Los viajeros	The travellers.
Las personas	The persons.

It will be seen by the above sentences, that the article *the* changes its form in Spanish. In English the word *the* undergoes no alteration in form; whatever kind of noun it comes before, it always retains the same invariable form *the*. The following are the forms the article assumes in Spanish, and the cases in which the different forms are employed.

El is used before a noun in the masculine gender.

La is used before a noun in the feminine gender.

Los is used before a masculine noun in the plural number.

Las before a feminine noun in the plural number.

VI.

El camino The road.

La carne The meat.

Since *el* is used before nouns in the masculine gender, the word *camino* must necessarily be masculine, although in nature a road is of no gender, but neuter. There is no neuter gender in Spanish. All the nouns in the language are either masculine or feminine. The student then must pay attention to the gender of the nouns as indicated by the articles placed before them. He will by this means be able to use the proper articles when he has occasion to employ the same words.

VII.

Lo que } or what.
the which }

Lo is another form of the article, employed with words which have no real substantive meaning, as *which*, *wherefore*, and such like.

VIII.

En el camino On the road.

¿Qué ejecutó él que salió? What executed he who went out.

The faculty that some English words have, such as *read*, *refuse*, etc., of changing their pronunciation, without changing their orthography, is not possessed by the words of any other language with which we are acquainted. One word may have two, three, or even a greater number of meanings, however, in every language. In the phrases we have quoted from our lesson, we find that the word *el* in the first instance is the definite article *the*, and in the second the personal pronoun *he*. In order that this circumstance may give rise to no doubt, the academy of Madrid have determined, that when *el* is a pronoun, it should be written with an accent, as in the case of that in the last of the examples given above.

The student then must be careful to place an accent on the *el*

when it has the signification of he or it, and not to employ an accent when *el* has the signification of the. It is necessary to observe, at the same time, that when the pronoun *él* begins a sentence, in consequence of which there is a capital letter, the accent is not then added, because it is not customary to accentuate capital letters.

IX.

Dueños del hallazgo . . . Masters of the prize.

When *de* (of) and *el* (the) come together, the *e* of the *de* is cut off, and the two words are joined together into one. The reason of this is sufficiently obvious: the sound of the two *e*'s occurring together would be harsh and disagreeable, and consequently inconsistent with the harmony of the Castilian tongue. The student must therefore take care when he has the preposition (*de*, of) and the masculine article (*el*, the) in apposition, to make *del* of them. This remark, of course, does not apply either to the feminine article *la*, or the plurals *los* and *las*.

X.

Respecto de él	}	In respect to him.
In respect of him		

When *el* is a pronoun the rule we have given above does not apply, the recurrence of *el* as a pronoun is not so frequent; and besides by making a distinction between the construction of the pronoun and article, an additional security is given for clearness and perspicuity in meaning. The *de* and the pronoun are sometimes, nevertheless, united by the best writers; and we have an example of it in the lesson. The phrase *desgraciado del*, is, literally, woe of him, consequently the *del* in this case represents the preposition and the pronoun. The student has therefore some latitude in the application of the rule so far as the pronoun is concerned—euphony must decide in a matter like this.

XI.

Al comerla In the eating it.

What has just been said of the preposition *de*, and the article *el*, is also applicable to the preposition *á* and the article, as will be seen by the above example; when therefore the student has to make use of *á* and *el*, he must join them together, and form *al* of them.

XII.

¿ Para que salió ? } What did he go out for ?
For what went out (he) ?

¿ Ejecutó este proyecto ? } Did he execute this project ?
Executed (he) this project ?

¿ En que puso veneno ? } In what did he put poison ?
In what put (he) poison ?

¿ Qué puso en la carne ? } What did he put in the meat ?
What put (he) in the meat ?

¿ Donde puso veneno } Where did he put poison
Where put (he) poison } in the meat ?
en la carne ?
in the meat ?

¿ Qué habia traído ? } What did he bring ?
What had (he) brought ?

In asking a question in English, the auxiliary verbs *do*, *did*, etc., are employed, as *did they say so and so ?* or the pronoun is put after the verb instead of before it, as *said they so and so ?* Now there are no such words in Spanish as *do* or *did*, that can be made use of in this way, so a question cannot be constructed in Spanish according to the first of these English forms ; and the pronouns not being employed, a question cannot very well be constructed like the second. What then is to be done with the words in order to ask a question in Spanish, since there are neither *do's* nor *did's*, nor pronouns to place after the verb ? Clearly, nothing. The same words, and in the same arrangement that they make an assertion, also ask a question. For instance, the phrase “we are hungry” in Spanish, is *tenemos hambre*. In order to say, “are we hungry,” the same words must be employed and the same order maintained, with the addition simply of a note of interrogation, thus—*tenemos hambre ?* And so in all other cases. The student then, in rendering such an interrogation into Spanish, as “did he go out,” must first consider what “he did go out” is, and he finds that it is *salió* ; he has nothing more to do than to write *salió* and place the sign of interrogation after it, in order to express, “did he go out ?” This is the whole mystery of constructing an interrogation in Castilian !

XIII.

Algo <i>que</i> comer Something <i>what</i> to eat	}	Something to eat.
Lo que se verificó That which itself verified	}	Which was verified.
Voy á comprar algo I am going <i>to</i> to buy something <i>que</i> comer <i>what</i> to eat	}	I am going to buy something to eat.
Tratado á estas tres personas Treated <i>to</i> those three persons	}	Treated these three persons.
Afin <i>de</i> que To the end <i>of</i> that	}	To the end that.
Disfrutar solo del tesoro To enjoy alone <i>of</i> the treasure	}	To enjoy alone the treasure.
Desgraciado del que aspira Miserable <i>of</i> he who aspires á riquezas to riches	}	Miserable he who aspires to riches.

On comparing the English with the Spanish construction in the above sentences, it will be observed that there are some words used in the former language which have no equivalents in the latter. There are in all languages some little words introduced into sentences called enclitics, either with a view of reposing the voice in speaking, or of rounding off more harmoniously the turning of a period. In English, the word *got*, in such a phrase as *I have got the book*, is an enclitic. A foreigner meeting with such a phrase as this would be very much puzzled indeed to discover the value of the word *got*, and would very likely conclude that it was some *bêtise Anglaise*, which could only be accounted for by supposing the language to be still in a barbarous state. The words *á*, *de*, and *que*, in the sentences we have quoted from our text, are Spanish enclitics, and being congenial to the idiom of the language are very often introduced where perhaps they might have been very well dispensed with. It is true that were we to consult the syntax of the Latin language we might, in most instances, find a logical reason for the employ of these words, but as we cannot see how any such learned disquisition would benefit the student, we shall not enter upon it here. As constituent parts of Spanish construction, the student must note well the cases in which these particles are employed, and make use of them accordingly. In this way he will acquire the habitude of employing them correctly.

XIV.

Respecto de él	}	In respect to him.
In respect of him		

Quedandose de consiguiente	}	Remaining in consequence.
Remaining of consequence		

Ved de que manera	}	See in what manner.
See of what manner		

It will be seen by the above phrases, that the word *de* is employed in Spanish to represent the English prepositions *in* and *to* as well as *of*. There are rules for the employment of the prepositions in Spanish, which, from their complexity, cannot be given here. The student must observe in the mean time, that the words *respecto*, *quedandose*, and *ved*, must have *de* (of) after them, whatever prepositions follow their equivalents in English.

XV.

No tenemos hambre	}	We are not hungry.
Not we have hunger.		

No dijeron nada	}	They did not say anything.
Not they said anything		

The construction of a negation in Spanish is a very easy matter. The rule is to place the negative particle *no*, in all cases, immediately before the verb ; thus, we are hungry, is *tenemos hambre*. By putting *no* before the verb *tenemos*, the phrase, we are not hungry, is the result, and so in the case of all other negations.

There are in English two ways of constructing a negation ; firstly, without the auxiliary, as *they said nothing* ; secondly, with the auxiliary, as *they did not say anything*. The word *did* in the second form is very likely to embarrass the learner at the outset. We have already stated (§ 13), that the words *do* and *did*, when auxiliaries, have no equivalents in Spanish. The student must bear in mind, that *do* and *did* are mere signs of time, and have no real value in a sentence. He must find the simple English form, we mean the form of the sentence in which the auxiliary is not introduced, and translate that into Spanish ; he will then encounter no difficulty.

PRONUNCIATION.

CONSONANTS.

THE only Spanish consonant that we shall have any difficulty in conveying to the learner a precise notion of, is that of the consonant *j*. The nearest approximation to the sound used in English is that given to the letter *h* in the word *alcohol*, but it must be admitted that this is far from being an exact equivalent.

There is, besides the difficulty of conveying an exact idea of the sound, another circumstance with regard to it likely enough to embarrass the beginner. The sound that approaches the nearest to it in the English pronunciation is very rarely made use of. Perhaps the word *alcohol* is the only one in which the *h* is universally enounced with a guttural aspiration. On the other hand the *j* is of exceedingly frequent recurrence in Spanish ; it is found in almost every sentence, and not unfrequently occurs twice in the same word. The student, therefore, in order to pronounce correctly, must habituate himself to the frequent repetition of a sound the organs of his voice have been almost unaccustomed to enunciate.

Though the Spanish sound of the *j* is not found perfectly enounced amongst the sounds used in the pronunciation of the English, yet some of our readers will be acquainted with it. The Oriental linguist makes use of the sound in pronouncing the *He* and the *Heth* of the Hebrew. It is also the guttural sound the Greek scholar gives to the χ . The sound is moreover a characteristic in the German language, and is exactly that given by the Saxons to the *g* in *Saxe-Coburg*. We have already stated that the Castilian sound of *j* is equivalent to the *ch* of the Scottish dialect ; any one therefore solicitous about an accurate enunciation of this sound has only to observe the inflexion given by a native of Scotland to the *ich* in the word *Ballengeich*, which is an exact counterpart of the Castilian *j*.

We also said last lesson that the sound was produced by breathing hard, and causing the air gently to strike the roof of

the mouth ; the learner, if he can form a conception of what is meant by a guttural sound, cannot fail, by following the direction there given, to produce the sound.

The sound of the *j* being comprehended, the other consonants present no great difficulties. With the exception of *g* before *e* and *i*, which is then pronounced like the *j* ; *v* pronounced like *b* ; *c* before *e* and *i* ; and *z* pronounced like *th* in think ; they have the same sounds as their equivalents in English. All that is wanting is a little attention on the part of the student to what has been said. An Englishman has been accustomed to give the *z* the hissing sound of *ts*, and although the careless student is told that *z* in Spanish is sounded like *th* he will go on giving it the sound he has been accustomed to attach to it, thus barbarising the word in which it occurs, and rendering himself to all intents and purposes unintelligible. Let the learner pronounce over and over again the words in which letters occur that have a totally different sound from those they have in English ; in this way the predisposition to give English sounds to the Spanish letters will be easily and effectually overcome.

COMPOSITION.

AN accurate knowledge of any language is only to be attained by writing it. By this means alone can the niceties of structure be acquired, so necessary to a comprehension of the genius of a language. It is essential therefore that the student should translate the phrases given, as an exercise in Composition. The words in those that follow have already occurred repeatedly, either in this or the preceding lesson, so that they can present no difficulty. All the student has to do, in order to translate into good Spanish the sentences that follow, is to bear in mind the rules of construction that have been deduced from the text.

He aspires.
To what does he aspire ?
Does he aspire to that ?
He aspires to the treasure.
To what treasure does he
aspire ?

He aspires to the treasure the
travellers found.
Ah ! he aspires to that ?
Yes, Sir (Sí, Señor).
Who aspires to the treasure ?
A philosopher is miserable.

- He who went out is miserable.
 He who came back is miserable.
 The world is miserable.
 He who aspires to riches is miserable.
 Is he who went out miserable?
 Is he who came back miserable?
 Is a philosopher miserable?
 Is the world miserable?
 Is the person who aspires to riches miserable?
 Are (*son*) travellers miserable?
 Are the other two miserable?
 Is he who cried out miserable?
 Who is miserable?
 Who are miserable?
 Are the masters of the treasure miserable?
 The person who aspires to riches is not miserable.
 The world is not miserable.
 The philosopher is not miserable.
 A traveller is not miserable.
 Travellers are miserable.
 Are travellers miserable?
 Travellers are not miserable.
 What is a philosopher?
 What is the world?
 Is the meat poisoned?
 Who is the master of the treasure?
 Who is that?
 What is that?
 Are they masters of the treasure?
 Who are masters of the treasure?
- Who has poisoned the meat?
 He has poisoned the meat.
 Has he poisoned the meat?
 What has he poisoned?
 Who cried out?
 The philosopher cried out.
 Did he cry out?
 Who was passing?
 A philosopher was passing.
 They died.
 Who died?
 The travellers did not die.
 Did both die?
 They did not die on eating the meat.
 Who died on eating the meat?
 Did he return?
 Who returned?
 He who went out returned.
 He did not return.
 He did return.
 When did he return?
 Who is master of the prize?
 The world is master of the prize.
 What is the world master of?
 When did he who went out return?
 When did the other two die?
 When did they assassinate their companion?
 When did the three travellers find the treasure?
 When did he aspire to riches?
 Whom did they assassinate?
 Did they assassinate the philosopher?
 Why did they assassinate him?
 They did not assassinate him.
 Why did they not assassinate him?

LESSON THIRD.

To the Learner.

THE student will do well to pass carefully in review the exercises of the previous lesson before entering upon the present. In this way what has been learned will contribute to facilitate the acquisition of what has to be learned.

READING.

REPETITION.

As in the case of the opening reading exercise in last lesson, the following consists of a translation of the phrases given in English, to be rendered into Spanish. The English of these phrases being already given, as well as the value and pronunciation of each word, the student should be able to read them either in Spanish or into English with perfect facility.

Aspira. ¿ A qué aspira ? ¿ Aspira á esto ? Aspira al tesoro. ¿ A qué tesoro aspira ? ¿ Aspira al tesoro que los viajeros hallaron ? ; Ah ! Aspira á esto ? Sí señor. ¿ Quien aspira al tesoro ? Un filósofo es desgraciado. El que salió es desgraciado. El que volvió es desgraciado. El mundo es desgraciado. El que aspira á riquezas es desgraciado. ¿ El que salió es desgraciado ? ¿ El que volvió es desgraciado ? ¿ Un filósofo es desgraciado ? La persona que aspira á riquezas es desgraciado. ¿ Los viajeros son des-

graciados? ¿ Los otros dos son desgraciados? ¿ El que exclamó es desgraciado? ¿ Quien es desgraciado? ¿ Quienes son los desgraciados? ¿ Los dueños del tesoro son desgraciados? La persona que aspira á riquezas no es desgraciada. El mundo no es desgraciado. El filósofo no es desgraciado. Un viajante no es desgraciado. Los viajantes son desgraciados. ¿ Los viajantes son desgraciados? ¿ Qué es un filósofo? ¿ Qué es el mundo? ¿ Es la carne envenenada? ¿ Quien es dueño del tesoro? ¿ Quien es este? ¿ Qué es esto? ¿ Son dueños del tesoro? ¿ Quienes son dueños del tesoro? ¿ Quien ha envenenado la carne? Ha envenenado la carne. ¿ Ha envenenado la carne? ¿ Qué ha envenenado? ¿ Quien exclamó? El filósofo exclamó. ¿ Exclamó? ¿ Quien pasaba? Un filósofo pasaba. ¿ Murieron? ¿ Quienes murieron? No murieron los viajantes. ¿ Murieron ambos? No murieron al comer la carne. ¿ Quienes murieron al comer la carne? ¿ Volvió? ¿ Quien volvió? El que salió volvió. No volvió. Volvió. ¿ Cuando volvió? ¿ Quien es el dueño del hallazgo? El mundo es el dueño del hallazgo. ¿ De que es el mundo dueño? ¿ Cuando volvió el que salió? ¿ Cuando murieron los otros dos? ¿ Cuando asesinaron á su compañero? ¿ Cuando los viajantes hallaron el tesoro? ¿ Cuando aspira á riquezas? ¿ A quien asesinaron? ¿ Asesinaron al filósofo? ¿ Porqué le asesinaron? No le asesinaron. ¿ Porqué no le asesinaron?

READING.**TEXT.**

THE text of our previous lessons furnishing us with a sufficiently abundant and a sufficiently varied stock of words for another set of exercises, instead of introducing any new matter we shall repeat the text already given, as a subject for the exercises of our present lesson.

LOS AVAROS VIAJANTES.

Tres viajeros hallaron un tesoro en el camino, y dijeron: tenemos hambre, preciso es que uno de los tres vaya á comprar algo que comer; lo que se verificó así. El que salió con este intento dijo así mismo: voy á envenenar la carne, á fin de que mis compañeros mueran al comerla, y pueda yo disfrutar solo del tesoro. Ejecutó su proyecto, y puso veneno en lo que habia traído para comer.

Pero los otros dos que durante su ausencia concibieron una idea semejante respecto de él, le asesinaron cuando volvió, quedandose de consiguiente dueños del hallazgo; pero comiendo en seguida de la carne envenenada, murieron tambien ambos. Un filósofo que pasaba por allá, exclamó: ¡ Ah! lo que es el mundo! ved de qué manera ha tratado á estas tres personas. Desgraciado del que aspira á riquezas.

CONVERSATION.

- ¿ Quienes hallaron un tesoro ? Tres viajantes.
- ¿ Donde los tres viajantes hallaron un tesoro ? . . . En el camino.
- ¿ Qué dijeron los viajantes cuando hallaron el tesoro ? Tenémos hambre.
- ¿ Quien salió á comprar algo que comer ? Uno de los tres.
- ¿ A que salió uno de los tres viajantes ? A comprar algo que comer.
- ¿ Salió uno con este intento ? Sí, uno de los tres salió.
- ¿ Qué dijo el que salió ? . . Voy á envenenar la carne, á fin de que mis compañeros mueran al comerla.
- ¿ A quien dijo esto ? . . . Así mismo.
- ¿ Ejecutó su proyecto ? . . . Sí, ejecutó su proyecto.
- ¿ En qué puso veneno ? . . . En lo que habia traído para comer.
- ¿ Puso veneno en la carne ? . Sí, puso veneno en la carne.
- ¿ Que concibieron los ostros dos ? Una idea semejante.
- ¿ Asesinaron al que salió ? . Sí, le asesinaron.
- ¿ Cuando le asesinaron ? . . . Cuando volvió.
- ¿ Murieron los ostros dos ? . Sí, murieron tambien.
- ¿ Cuando murieron los ostros dos ? Al comer la carne envenenada.
- ¿ Qué exclamó un filósofo ? . Ah ! lo que es el mundo.
- ¿ Quien pasó por allá ? . . . Un filósofo.
- ¿ Quienes comieron la carne envenenada ? Los ostros dos.
- ¿ Quien puso el veneno ? . . . El que salió.
- ¿ A que fin puso el veneno ? . A fin de que sus compañeros muriesen.
- ¿ Quienes murieron al comer la carne ? Los dos que asesinaron al que salió.
- ¿ Quien puso en obra su proyecto ? El que salió.
- ¿ Qué dijo así mismo el que salió ? Voy á envenenar la carne.
- ¿ Qué dijeron los viajantes ? . Tenémos hambre, es preciso que uno de los tres vaya á comprar algo que comer.

- ¿Respecto de quien concibieron una idea? Respecto del que puso veneno en la carne.
- ¿Qué concibieron en ausencia del que salió? Una idea semejante.
- ¿Quien es el dueño del tesoro? No lo sabemos (not it we know).
- ¿Quien es el desgraciado? . El que aspira á riquezas.
- ¿Quien aspira á riquezas? . Todo (all) el mundo.
- ¿Quien exclamó : Ah ! lo que es el mundo? Un filósofo que pasaba por allá.
- ¿Cuando los otros dos concibieron una idea semejante? Durante la ausencia del que salió.
- ¿Quien ha tratado de esta manera á estas tres personas? El mundo.
- ¿Qué es el que aspira á riquezas? Desgraciado.
- ¿Quien aspira á disfrutar solo del tesoro? El que puso veneno en la carne.
- ¿Durante la ausencia del que salió que concibieron los otros dos? Una idea semejante.
- ¿Quienes concibieron una idea semejante? Los otros dos.
- ¿Quienes dijeron tenemos hambre? Los tres viajantes.
- ¿Quienes le asesinaron al que salió? Los viajantes que concibieron un proyecto durante su ausencia.
- ¿A qué salió uno de los tres? A comprar algo que comer.
- ¿Cuando le asesinaron? . . Cuando volvió.
- ¿El que salió con este intento qué dijo asimismo? . . Voy a envenenar la carne.
- ¿Cuando murieron los otros dos? Cuando comieron de la carne envenenada.
- ¿De qué manera murieron los tres viajantes? Dos comiendo la carne envenenada, y el otro fué (was) asesinado.
- ¿Como murieron? Quedandose solo el tesoro.
- ¿A quien volvió el tesoro? . Al mundo.
- ¿Porqué? Porque murieron los viajantes.
- ¿Murió tambien el filósofo comiendo la carne envenenada? No.
- ¿Porqué no? Porque no comió.

CONSTRUCTION.

XVI.

El mundo ha tratado
The world has treated
á estas tres personas.
to these three persons.

}

The world has treated
these three persons.

Cuando asesinaron á
When did they assassinate to
su compañero?
their companion?

}

When did they assassinate
their companion?

WE stated generally (§ XIII.), that the genius of the Spanish language required the use of certain little words, such as á (to), de (of), etc. in cases where the English idiom would find them redundant. We intend now, so far as regards the á, to be a little more explicit on this point. In English, after verbs indicative of motion, the word *to* is employed, as Peter walks *to* Paris, Peter goes *to* John; but after what are called transitive verbs, as Peter strikes John, the *to* is not in general used, and why not? Is there not motion indicated in the one case as well as in the other? Does John not receive a blow that comes from Peter? Does the blow that comes from Peter not go *to* John? In Spanish, whether the verb indicates a positive or an implied motion, the á is used after it if the object of the verb be a person. In the first of the two sentences quoted from the text, three persons are stated to have been the recipients of some kind of treatment from the world; the phrase then is *el mundo ha tratado á estas tres personas*. In the second sentence one of three travellers receives a death wound from the other two; the phrase runs therefore, *asesinaron á su compañero*.

The word á (*to*) then is employed in Spanish as in English after verbs indicative of motion, as *voy á Madrid, I am going to Madrid*; and in Spanish, though not in English, after verbs that have a transitive meaning—verbs that indicate something passing between an actor and an object: as *asesinaron á su compañero*, they killed their companion. The á being however employed only when the object happens to be a person.

XVII.

Asesinaron al que salió	}	They assassinated him who
They assassinated to he who went out			went out.

The use of *á* after transitive verbs being understood, if the student calls to mind what was said in § XI. of *á* and *él*, when they come together, the value of the *al* in the above sentence will be perfectly comprehended. The above sentence informs the student that in writing Spanish he must employ *á* after transitive verbs having persons for their objects; and also reminds him, that when *á* and *él* come together, they are for the sake of euphony to be converted into *al*.

XVIII.

¿ A qué aspira ?	}	To what does he aspire ?
To what aspires ?		

¡ Ah ! lo que es el mundo ? . Ah ! what is the world.

We have already stated that there are none of those serviceable little words in Spanish, such as *do* and *did*, that the English employ in asking questions. We have also already stated (§ XII.), that a question cannot be put in Spanish as in English, by placing the pronoun after the verb, as in the phrase *did he do that ?* because pronouns are rarely employed in Spanish, except as we have said in cases where great emphasis was sought after. The only way to put the question we have mentioned in Spanish, is by simply saying *did that*, and putting a note of interrogation after it, thus : *hizo esto ?* It follows from this, that in reading, until the eye arrives at a note of interrogation, no one can tell whether he has to deal with an affirmation or an interrogation. To remedy this inconvenience a note of interrogation is put at the beginning as well as the end of a question, with this distinction, that the preceding one is inverted. This is always done when the question involves a great many words, or when it occurs in the body of a subject like that we have quoted. Under any other circumstances, however, the inverted note of interrogation might be very well dispensed with, being of course unnecessary. The same remark applies to the note of admiration in exclamative and interjective sentences.

XIX.

Preciso es	}	It is necessary.
Necessary it is		

Pueda yo	}	I may.
May I		

Cuando los viajeros hallaron un tesoro ?	}	When did the travellers find a treasure ?
When the travellers found they a treasure		

La carne envenenada.	}	The poisoned meat.
The meat poisoned		

It will be observed that the order of the words in the above phrases is not precisely the same in both languages. In the collocation of the words in a sentence, the Spanish syntax bears some resemblance to that of the Latin language. A word, for example, may be placed out of its usual position in a sentence, in order to bring it more into view, or give it more emphasis, and of two related words, the most important is commonly placed first, as in the case of *preciso es*, "necessary it is;" *pueda yo*, "may I;" *la carne envenenada*, "the meat poisoned," in the text.

In most cases, the words in a Spanish sentence will admit of the same order as the English one. It is immaterial how the words are arranged, so long as the meaning of the phrase is clearly exhibited. It is just as good Spanish to say *es preciso*, as *preciso es*, and *yo pueda*, as *pueda yo*. The place of the adjective, however, is usually after the noun it accompanies: we must say *la carne envenenada*, "the meat poisoned," and not *la envenenada carne*, "the poisoned meat."

XX.

La carne envenenada The poisoned meat.

We have already said (§ V.) that the article in Spanish changes its form according as the word it determines is singular or plural, masculine or feminine. The adjectives also change their termination under the same circumstances. In the sentence quoted above, the word *carne*, meat, is feminine, and the adjective is also feminine, in order to agree with it.

Had the word *carne* been masculine, the word poisoned would have been written *envenenado*, *a* being the feminine and *o* the masculine terminations of adjectives. To express the plural number, an *s* as in English is added to the singular. Thus, the poisoned traveller, would be written, *el viajante envenenado* ; the poisoned travellers, *los viajeros envenenados*. The student will require to bear in mind these rules in writing the exercises that follow.

XXI.

Tenemos un compañero . . . We have a companion.
 Uno de los tres salió . . . One of the three went out.
 Una idea semejante . . . A similar idea.

The word “un” *one*, like the article and the rest of the adjectives, changes its form according to the gender of the noun that follows it ; “un” is used before a noun in the masculine ; “uno” before a word that has no actual substantive meaning, as is the case of the word three in the second of the above sentences ; “una” before a noun in the feminine. We do not consider it necessary here to give rules for ascertaining the gender of nouns. We have already stated that the learner will be able to know the gender of those in the text, by observing the gender of the article placed before them.

XXII.

Ejecutó su proyecto . . . He executed his project.

The word *su* is an adjective in Spanish, and takes an *s* if the noun that follows it be plural. Thus he executed his projects, would be *ejecutó sus proyectos*.

XXIII.

Le asesinaron . . . They assassinated him.

The pronouns, *la*, *her* or *it*, and *le*, *him* or *it*, are usually placed before the verbs of which they are the objects, as in the phrase given above. This is one of the principles in which the Spanish construction differs materially from that of the English.

The student would do well to mark this peculiarity, as it constitutes a characteristic feature of the language. We may here direct attention to the orthography of the word *assassinated* as it is presented by the two languages. The word itself is derived from a celebrated knight errant society that flourished in the Middle Ages, and consequently has the same origin in both languages. To begin with its termination; we have in the English form, *ed*. This syllable is appended to a verb to express the past state of an action; in the Spanish word we have *on*, which may be considered as a personal termination, or as expressing, as in English, an act finished. Next to the *ed* we have the letter *t*, which appears to be a favourite termination of the infinitive of an English verb. In its place we have *r*, in the Spanish word, which is the terminating letter of every infinitive in the language. There remains then the body of the word. The chief difference in this is, that in the English form there are two pairs of *s'es*, and only single ones in the Spanish form of the word. The reason of this difference in the orthography of the word in question is that the Spanish language has been carefully weeded of all impurities and redundances, and the English language has not. In no case are double letters introduced into a Spanish word, unless the pronunciation of that word absolutely require them. The annoyance experienced by a foreigner in attempting to comprehend the use of the double letters in English is very great. In learning Spanish no such difficulty is to be encountered; any one who can pronounce the words tolerably well can also spell them correctly; the pronunciation in Spanish is always a sure guide in this respect.

XXIV.

Al comerla On eating it.

Although, as we have said, the pronouns *le* and *la* usually precede the verb, they sometimes follow it, as in the instance cited above; when they do so, they are invariably attached to the verb itself, so that pronoun and verb have the appearance of one entire word; sometimes even two or three pronouns are appended in this way to a verb. This circumstance is apt

to cause some trouble to the student at the outset ; a little attention however will enable him to detect the pronouns, and so comprehend their value. In English, although the pronouns are always written apart from the verb, they are usually pronounced with it. The phrase, I know him, for instance, is colloquially pronounced I know'm ; I say it, I say't ; and so on. This is also the case with the Spanish.

XXV.

A fin de que	. . . .	So that.
De consiguiente	. . . .	Consequently.
En seguida	. . . .	Afterwards.

In all languages several little words are found congregated together, employed in joining sentences or in giving greater emphasis to certain expressions. If we were to render each of these little words into another language by the word equivalent to it when it is found alone, we should, in general, entirely destroy the meaning of the passage, and have an assemblage of words which possessed no visible association. The English phrase *by and by* is one of the combinations to which we allude. The meaning of *by and by* is *soon* ; but if we were to translate *by and by* literally word for word into any other language, the idea of the word *soon* would never be perceptible. Wherever such combinations as these occur, they must be regarded as single words, and treated accordingly. In Spanish, *á fin de que*, *de consiguiente*, and *en seguida*, are combinations of the class to which we allude, and must be rendered in English by a single word, or a combination equivalent in value. The student must not expect to find in English an exact equivalent for every Spanish word. The combinations of words of which we speak embarrass the student more than anything else when he begins to translate ; but as they are of frequent occurrence, with a little attention their value and use will soon be acquired.

PRONUNCIATION.

ACCENT.

IN spoken language there are two kinds of accent ; the stress of the voice required on some particular syllable of each word, and the local modification of sound in speech peculiar to every community. The first kind of accent is subject to fixed rules, or is reducible in every language to certain principles ; but the second we cannot undertake even to define—local accent is something infinitely beyond our grasp. The ear itself is inadequate to convey to the mind an exact notion of local accent. There are Spaniards in London who have been endeavouring for nearly half-a-score of years to seize the English accent, and who are yet very far from having accomplished their object ; and we may add, that there are natives of the English provinces who have spent half their life-time in London, and who nevertheless are almost totally devoid of that condensation of voice peculiar to natives of the Metropolis.

We cannot therefore undertake to teach the local accents of the Spanish language ; but the student need not be dismayed by this circumstance. There are many worse accents of Spanish than an English one. We can assure the English student that his intonation of Spanish will be much more agreeable to the ears of the elite at the Court of Madrid, than that of the natives of many of the southern and western provinces of the Peninsula itself.

A correct accentuation of each individual word is however an essential feature in its pronunciation : without attending to this, in speaking Spanish, the student will never be able to make himself understood in the language. In English, a place abounding in apples might be said to be *apply*, and such a word being a derivative of apple, must be accented in the same way ; but the word *apply* if accented on the last syllable would then become a verb, and signify to make a demand or an inquiry. If an Englishman were to say, “ I apply to you,” and accentuate the word *apply* on the first syllable, as in the word

apple, very likely nobody would understand him ; or if he were to say “that tree is apply,” and accentuate the word “apply” on the last syllable, as in *deny*, he would most assuredly be laughed at, and certainly not without good reason.

In Spanish, an attention to the accentuation is as necessary as in English, if not more so. A Spanish word, though indifferently pronounced, if correctly accentuated will always be recognised ; but if badly pronounced, and incorrectly accented into the bargain, its recognition would be altogether a miracle.

It would be quite possible to give a set of rules that would embrace the accentuation of every word in the Spanish language, and these after all be neither very prolix nor very complicated ; we do not think however that absolute perfection in this particular is attainable by the student at the outset ; he must first get familiar with certain general notions on the subject, and afterwards gradually become acquainted with the detail. We shall therefore limit ourselves to such general unexceptionable rules as may be easily borne in mind, and will enable the learner to accentuate correctly the great mass of the words. In order to simplify this matter as much as possible, we shall divide all the words in the language into three classes, as follows :—

- 1st. Words ending in a single vowel.
- 2d. Words ending in a consonant.
- 3d. Words ending in two vowels.

The first class of words, that is, those ending in a single vowel, are accented on the penultimate ; that is, the first syllable from the last, as *vi-ach-an'-te*, a traveller ; *te-so'-ro*, a treasure.

The second class of words, that is, those ending in a consonant, have the accent on the last syllable, as *comprar'*, to buy ; *comer'*, to eat.

When any of the two first classes of words (involving nearly two-thirds of the entire vocabulary) are not accented in accordance with the rules we have laid down, good writers invariably place an accent on the syllable whereon the stress of the voice should fall. This is the case with the words *halláron*, *dijéron*, etc., which being exceptions to the rules we have given, have accents always printed with them in correct editions of the good authors. So far then as the two first classes of words

are concerned, we have given rules that are almost infallible, since in the event of there being any words that depart from them, they have accents placed upon them.

There remains the third class; that is, of words ending in two vowels.

In Spanish, two vowels at the end of a word are sometimes pronounced like *ia* in the English word *Britannia*, by one single emission of the voice, and consequently with the preceding consonant form one syllable; in which case the two vowels are considered as one, and the word is accented on the penultimate in the same manner as words ending in a single vowel. Sometimes the two final vowels are each distinctly enunciated, like *ea* in the English word *idea*; in which case each vowel forms a syllable, and the Spanish word is then accented on the first of the two. The difficulty with regard to the third class of words, is to know which of these two categories any particular word comes under; whether the two vowels form one syllable, or a diphthong.

We might give rules that would enable the student to determine this point, but this would lead us into a detail that it is the object of our method to avoid. We shall give simply the two following general rules, which, if attended to, will enable the learner to accentuate accurately the great proportion of the third class of words.

1. If a word ending in two vowels is a noun, accentuate the syllable preceding them, as *au-sen'-cia*.
2. When the word ending in two vowels is a verb, accentuate the first of the two vowels, as *ha-bi'-a*.

We have now given the student such rules as will enable him to accentuate the greater part of the Spanish words correctly. In accentuating a word the student must take its singular form, an *s* added to a word to express plural does not affect the accent of the singular form.

We may observe, in conclusion, that the perfection of the student in the pronunciation of the Spanish language depends very much upon his accentuation of the words.

COMPOSITION.

BEARING in mind what has been said of the structure of the language under the head CONSTRUCTION, in this and in the former lesson, the student will be able to render the following English sentences and fragments into Spanish. As in the case of the former exercises on Composition, a translation of the following will be given as a Reading Exercise in the next lesson.

Three travellers died.

They found a treasure on the road.

They said among themselves (sí) we are hungry.

One went away to buy something to eat.

He said to himself, I am going to poison the meat.

He put in operation (obra) his project.

The other two assassinated him when he returned with the poisoned meat.

They remained (quedaron) masters of the prize; but both died on eating of the poisoned meat.

The one who went away said to himself, I am going to act so, that (á hacer que) my companions may die, in order that I may enjoy alone the treasure; but when he came back, the other two, who during his absence had conceived a project of enjoying the treasure between themselves, assassinated him.

The project was verified; but miserable is he who aspires to riches; the three

died, and the treasure and the poisoned meat remained masters of them.

Miserable are those who conceive the idea of enjoying riches.

The philosopher who was passing that way did not go away miserable on eating the poisoned meat.

The three conceived a similar project, the three died, and the philosopher and the world remained masters of the prize.

When he who put poison in the meat came back, his companions assassinated him, in order to enjoy alone the treasure.

When we are hungry, we must buy something to eat.

When they killed their companion they died.

One of the three must go to Madrid.

Must a traveller go to Madrid in order to buy poison?

I am going to Madrid.

He came back from Madrid.

He executed his project in Madrid.

Did he execute his project in Madrid ?	I am going to poison three philosophers.
In what manner did he put poison in the meat ?	I am going to buy something to eat.
In what manner did a philosopher cry out ?	I am going to enjoy the world.
In what manner was it accomplished ?	I am going to eat the meat.
What did he say ?	When did they conceive that project ?
What did they say ?	When did they assassinate him ?
What did they conceive ?	When did he come back ?
What did they find ?	When did he go away ?
What was verified ?	Where did they conceive that project ?
Who went away ?	Where did he cry out ?
Who came back ?	Where did they die ?
Who said that ?	Where did they assassinate him ?
Who put poison in the meat ?	Where am I going ?
Who conceived a project ?	Where was he passing ?
Who assassinated him ?	
Who died ?	
Whom did they assassinate ?	

This being our concluding exercise on Composition, we may observe that a general view of the structure of the language has been given ; the student has been shown how words being known he should make use of them, in order to express himself in Spanish. The manner of asking a question, and framing a reply, has been pointed out, as also how to construct a negation or express a doubt ; and these are the points wherein languages commonly most essentially differ. If the student has attended to the rules of structure deduced from the text, and written the sentences given as an exercise upon them, he should now be able, with the aid of a dictionary and table of the accidents of the Spanish verbs, to write or express himself in the language with sufficient propriety.

LESSON FOURTH.

To the Learner.

WE would here again remind the learner of the advantage to be derived from going over the exercises of the preceding lesson before entering upon those of a new one; this will insure, at least, a much greater degree of accuracy in the pronunciation.

READING.

REPETITION.

As in the former lessons, the following exercise in reading consists of a translation of the phrases given in English in the preceding lesson to be rendered into Spanish.

TRES viajantes murieron. Hallaron un tesoro en el camino. Dijeron entre sí tenemos hambre. Uno salió á comprar algo que comer. Dijo asimismo; voy á envenenar la carne. Puso en obra su proyecto. Los otros dos le asesinaron cuando volvió con la carne envenenada. Quedaron dueños del hallazgo pero murieron tambien comiendo de la carne envenenada. El que salió dijo asimismo; voy á hacer que mis compañeros mueran á fin de que pueda yo disfrutar solo del hallazgo; mas cuando volvió le asesinaron los otros dos que durante su ausencia concibieron entre sí una idea de disfrutar del tesoro: La idea se verificó; pero desgraciado del que aspira á riquezas,

murieron los tres y el tesoro y la carne envenenada quedáron dueños de sí.

Desgraciados los que concibieron la idea de disfrutar riquezas. El filósofo que pasaba por allá no salió desgraciado comiendo de la carne envenenada. Los tres concibieron una idea semejante, los tres murieron y el filósofo y el mundo quedáron dueños del hallazgo. Cuando el que puso veneno en la carne volvió sus compañeros le asesinaron á fin de disfrutar solos del tesoro. Cuando tenemos hambre es preciso comprar algo que comer. Cuando asesinaron á su compañero murieron. Es preciso que uno de los tres vaya á Madrid. ¿Es preciso que un viajante vaya á Madrid á fin de comprar veneno? Voy á Madrid. Volvió á Madrid. ¿De qué manera puso veneno en la carne? ¿De qué manera exclamó un filósofo? ¿De qué manera se verificó? ¿Qué dijo? ¿Qué dijeron? ¿Qué concibieron? ¿Qué halláron? ¿Qué se verificó? ¿Quien salió? ¿Quien volvió? ¿Quien dijo esto? ¿Quien puso veneno en la carne? ¿Quienes concibieron un proyecto? ¿Quienes les asesinaron? ¿Quienes dijeron esto? ¿Quienes murieron? Voy á envenenar á tres filósofos. Voy á comprar algo que comer. Voy á disfrutar el mundo. Voy á comer la carne. ¿Cuando concibieron este proyecto? ¿Cuando le asesinaron? ¿Cuando volvió? ¿Cuando salió?

READING.

IDIOMS.

GENERALLY speaking, the construction of all the modern languages of Europe is very much alike: there is a chain of resemblance in this particular running through them all, linking them together, as it were, in one great family, and affording abundant proof of their common origin. The lapse of ages has however wrought great changes amongst them. In the language of every-day life expressions have arisen, amongst each individual community, which present no point of resemblance with those of any other. In English the phrase, "How do you do" may be cited as a familiar example of an expression of this kind; for were we to translate "How do you" literally into any other language whatever, we should only produce a jumble of words, without the smallest particle of sense or meaning. Again, these kinds of homely expressions have for the sake of convenience been in many instances curtailed of their fair proportions, so that it is often impossible to discern the words of which they were originally compounded. In English, the phrase "good lady" has been for this reason smoothed down to "goody," and "God be with you" into "good b'ye;" and in all the other languages the same causes, as may be supposed, have produced the same effects. The local expressions that have so arisen, and their abbreviations, are called by the English grammarians **IDIOMS**; and being more employed than anything else in the common intercourse of society, it is necessary that the student of a language should know, as soon as possible, something about the characteristic expressions peculiar to it. We shall now give, therefore, some of the most useful or most common colloquial phrases of the Spanish language; and as in the case of the text of the previous lessons, we shall afterwards give the exact English equivalent of each word, together with its accentuation and pronunciation, as also an explanation of any difficulty that may occur.

INTRODUCTORY PHRASES.

¿ Habla V. Castellano? . . .	Do you speak Spanish?
Un poco	A little.
Entiendo la lengua Española, pero no puedo hablarla.	I understand Spanish, but do not speak it.
¿ Caballero es V. Español? .	Are you a Spaniard, sir?
Si señor, para servir á V. . .	Yes, sir, I am.
¿ Desde cuando se halla V. en Inglaterra?	How long have you been in England?
¿ Qué tal halla V. Londres?	How do you like London?
Me hará V. mucho favor en hablar Español.	You will oblige me if you talk to me in Spanish.
Le entiendo á V. perfecta- mente.	I understand you perfectly well.
Sírvase V. disimulármelo . . .	Excuse me.
No he entendido lo que V. ha dicho.	I have not understood what you said.
Tenga V. la bondad de re- petir lo que V. ha dicho.	Be kind enough to repeat what you said.
¿ Fuma V.?	Do you smoke?
¿ Quiere V. un cigarro? . . .	Will you have a cigar?
Si V. gusta	If you please.
Gracias	Thank you.

RECOGNITION.

Buenos dias, caballero . . .	Good morning, sir.
¿ Como lo pasa V.?	How do you do?
Sin novedad, para lo que guste mandar.	Pretty well, thank you.
Me alegro mucho de ver á V.	I am glad to see you.
Qué hermosa mañana	There is a beautiful morning.
Hace mucho frio	It is rather cold.
Hace malos tiempos durante algunos dias.	The weather has been shock- ing bad lately.
Ciertamente	Very.
¿ Qué noticias tenemos . . .	Are there any news?
Nada sé	Nothing particular.
¿ Cuando vendrá V. á verme?	When are you coming to see me?
Alguno de estos dias	One of these days.
Caballeros, felices noches tén- gan V. V.	Gentlemen, I wish a good evening.
Adios señores	Good bye, gentlemen.

GENERAL.

¿ Qué hora es ?	What o'clock is it ?
Las ocho, poco mas ó ménos	About eight.
¿ De véras ?	Is it ?
Sí por cierto	I think so.
Muchisimas gracias	Thank you.
Cara á cara	Face to face.
Chanzas aparte	Joking aside.
Ir pasando	To make shift.
Tengo que hacer	I am busy.
Me he equivocado	I am wrong.
Tiene V. razon	You are right.
Perfectamente	Exactly.
Tenga V. la bondad de decirme caballero.	Have the goodness to tell me, sir.
¿ Como se llama esto en Español ?	What do you call that in Spanish ?
Ya voy	I am coming.
Ya lo sé	I know it already.
Ya lo sabrá V.	You will soon know it.
Venir á las manos	To come to blows.
A la Española	In the Spanish fashion.
Tontería	What nonsense.
¿ Qué es esto ?	What is that ?
No sé	I do not know.
Creo que sí	I suppose so.
Causa admiracion	That is good.
¿ Lo cree V. caballero ?	Do you think so, sir ?
Sí	I do.
Aquí se habla Español	Spanish spoken here.

LOCAL.

A los pies de V. Señora	Good morning, madam.
Beso á V. la mano, caballero.	Your servant, sir.
¿ Es este el camino de Madrid ?	Is this the road to Madrid ?
¿ Por donde se vá á la calle de Alcalá ?	Where is Alcala-street ?
Mozo, un café	Waiter, a cup of coffee.
¿ Qué jéneros de vino tiene V ?	What kind of wine have you got ?
Traiga V. una botella de Jeréz.	Bring a bottle of sherry.
Quisiera un vaso de aguar- diente.	I want a glass of brandy.

Déme V. un par de chuletas.	Give me a mutton chop.
Déme V. un par de huevos .	Give me an egg.
Sírvase V. traerme un poco de pan.	Some bread, please.
Con muchísimo gusto . . .	With much pleasure.
¿Donde está la casa de correos?	Where is the post-office?
Déme V. un real de naranjas.	Give me twopence worth of oranges.
¿Tiene V. cigarros? . . .	Have you any cigars?
¿Quanto vale la docena? .	What is the dozen?
Una peseta	A shilling.
Son carísimos	They are dear.
¿Puede V. darme cambios de un duro?	Can you give me change for half-a-crown?
¿Qué quiere V?	What do you want?
¿Entiende V. el Inglés? .	Do you understand English?
No sé absolutamente hablar el Español.	I do not speak Spanish.
Yo soy Inglés	I am an Englishman.
Viva la reyna muchos años .	God save the Queen.

PRONUNCIATION.

¿Habla V. Castellano?	Un poco.	Entiendo la
Ab'-la oos'ty. Cas-tel-ya'-no	oon po'-eo.	ent-yen'-do la
lengua Española pero no puedo hablarla.	¿Caballero,	
len'-gwa Es-pan-yo'-la pay'ro no pwe'-da	ab-lar'-la.	Cab-al-ye'-ro,
es V. Español? Sí señor, para servir á V.		
ais oos'-ty Es-pan-yol'? See sain'-yor, pa'ra ser'-beer	ah oos'-ty.	
¿Desde cuando se halla V. en Inglaterra? Qué		
Days'-de kwan'-do say al'-ya oos'-ty en Eeng-la-ter'-ra?	Kay	
tal halla V. Londres? Me hará V. mucho* favor,		
tal al-ya oos'-ty Lon'-dres? May ah'-ra oos'-ty mootch'-o fah-bor'		
en hablar Español. Le entiendo á V. perfectamente.		
en ab-lar' Es-pan'yol. Lay ent-yen'-do ah oos'-ty per-fee-ta-men'-ty.		
Sírvase V. disimulármelo. No he entendido lo que		
Seer-ba'-say oos'-ty dee-see-moo-lar'-may-lo. No ai en-tain-dee'-do lo kay		
V. ha dicho. Tenga V. la bondad de repetir		
oos'-ty ah deetch'o tain'-ga oos'-ty lah bon-dad' day rai-pay-teer'		

* Ch in Spanish is sounded like *ch* in the English words church and ditch.

lo que V. ha dicho. ¿Fuma V.? ¿Quiere V. un
lo kay oos'-ty ah deetch'-o. Foo'-mah oos'-ty? K-ya'-iry oos'-ty oon

cigarro? Si V. gusta. Gracias. Buenos dias,
thee-gar'-ro? See oos'-ty goos'-ty. Grath'-yas. Bwe'-nos d'-yas

Caballero. ¿Como lo pasa V.? Sin novedad, para
Ca-bal-ye'-ro. Co'-mo lo pa'-sa oos'-ty? Seen no-baid-ad' pa-ra

lo que guste mandar. Me alegro mucho de ver
lo kay goos'-ty man-dar'. May al-aig'-ro mootch'-o day bair

á V. Qué hermosa mañana. Hace mucho frio.
ah oos'-ty. Kay air-mo'-sa man-ya'-na. Ah'-thay mootch'-o free'-o.

Hace malos tiempos durante algunos dias.
Ah'-thay mah'-los t-yem'-pos doo-ran'-ty al-goo'-nos d'-yas.

Ciertamente. ¿Qué noticias tenemos? Nada sé.
The-yer-ta-men'-ty. Kay no-teeth'-yas tay-nay'-mos? Nah'-da say.

¿Cuando vendrá V. á verme? Alguno de estos
Kwan'-do bain-drah' oos'-ty ah bair'-my? Al-goo'-no day ais'-tos

dias. Caballeros, felices noches téngan VV. Adios
d'-yas. Ca-bal-ye'-ros, fai-lee'-thys notch'-es tain'-gan oos'-ted-ais ad'-yos

señores. ¿Qué hora es? Las ocho, poco mas ó
sain-yo'-res. Kay oh'-ra ais? Las otch'-o po'-co mas o

ménos. ¿De véras? Sí por cierto. Muchisimas
may'-nos Day bay'-ras? See por the-yer'-to. Mootch-ee'-see-mas

gracias. Cara á cara. Chanzas aparte. Ir pasando.
grath'-yas. Ca'-ra ah ca'-ra. Chan'-thas a-par'-ty Eer pa-san'-do.

Tengo que hacer. Me he equivocado. Tiene V.
Tain'-go kay ah-ther'. May ai ai-kee-bo-ca'-do. T-ye'-ny oos'-ty

razon. Perfectamente. Tenga V. la bondad de
ra-thon'. Pair-fec-ta-men'-ty. Tain'-ga oos'-ty lah bon-dad' day

decirme, Caballero. ¿Como se llama esto en
day-theer'-my Ca-bal-ye'-ro. Co-mo say el-ya'-ma es'-to ain

Español? Ya voy. Ya lo sé. Ya lo sabrá V.
Es-pan-yol'? Yah boy. Yah lo say. Yah lo sab-rah' oos'-ty

Venir á las manos. A la Española. Tontería. Qué
Bay-neer' ah las mah'-nos. Ah lah Es-pan-yo'-la Ton-ter-ee'-a Kay

es esto? No sé. Creo que sí Causa admiracion.
ais es-to? No say. Cray'-o kay see. Cow'-sah ad-meer-ath-yon'.

¿Lo cree V. Caballero? Sí. Aquí se habla
Lo cray'-ai oos'-ty Ca-bal-ye'-ro? See. Ah-kee say ab'-la

Español. A los pies de V. Señora. Beso á V.
 Es-pan-yol'. Ah los p'-yes day oos'-ty. Sain-yo'-ra. Bay'-so ah oos'-ty
 la mano, Caballero. ¿Es este el camino de Madrid?
 lah ma'-no, Ca-bal-ye'-ro. Es es'-ty ail ca-mee'-no day Mad-reed'?
 ¿Por donde se vá á la calle de Alcalá? Mozo,
 Por don'-dy say bah ah lah cal'-ye day -Al-ca-lah? Moth'-o,
 un café. ¿Qué jéneros de vino tiene V.? Traiga
 oon ca-fy'. Kay *χ*al-nai-ros* day bee'-no t-ye'-ny oos'-ty? Tra-ee'-ga
 V. una botella de Jerez. Quisiera un vaso de
 oos'-ty oo'-na bo-tyl-ya day *χ*e-raith'. Kees-yai'-ra oon ba'-so day
 aguardiente. Déme V. un par de chuletas. Déme
 ag-ward-yen'-ty. Day-my oos'-ty oon par day choo-le'-tas. Day'-my
 V. un par de huevos. Sírvasse V. traerme un poco
 oos'-ty oon par day we'-bos. Seer'-ba-sy oos'-ty tra-yair'-my oon po'-co
 de pan. Con muchísimo gusto. ¿Donde está la
 day pan. Con mootch-ee'-see-mo goos'-to. Don'-dy es'-ta la
 casa de correos? Déme V. un real de naranjas.
 ca'-sa day cor-ray-os? Day'-my oos'-ty oon ray-al' day na-ran'*χ*as.
 ¿Tiene V. cigarros? ¿Cuanto vale la docena? Una
 Ty'-eny oos'-ty thee-gar'-ros? Kwan-to ba'-ly lah do-thay'-na? Oo'-na
 peseta. Son carísimos. ¿Puede V. darme cambios de
 pay-say'-ta. Son ca-ree'-sce-mos Pwe'-dah oos'-ty dar'-my cam'-b-yos day
 un duro? ¿Qué quiere V.? ¿Entiende V. el
 oon doo'-ro? Kay kee-ai'-ry oos'-ty? Ent-yen'-dy oos'-ty el
 Ingles? No sé absolutamente hablar el Español. Yo
 Eeng-les. No say ab-so-loo-ta-men'-ty ab-lar' el Es-pan-yol'. Yo
 soy Ingles. ¡Viva la Reyna muchos años!
 soy Eeng-les. Bee-ba lah Ray'-na mootch'-os an'-yos!

TRANSLATION.

¿Habla V. Castellano? Un poco. Entiendo la
 Speaks his worship Castilian? A little. I understand the
 lengua Española, pero no puedo hablarla. ¿Caballero,
 language Spanish, but no can I to speak it. Sir,

* As we find the *ch* given in Italics to represent the sound of the Spanish *j* is apt to mislead the student, we shall in future represent the sound by the Greek letter *χ*, and refer the student to the description of the sound given under the head "Pronunciation." The sound in question cannot be exhibited by any combination of English letters.

es V. Español? Sí Señor, para servir á V.
 is his worship Spanish? Yes Sir, for to serve to his worship.

¿Desde cuando se halla V. en Inglaterra? ¿Qué
 Since when himself finds his worship in England? What

tal halla V. Londres? Me hará
 such (sort of a thing) finds his worship, London? Me will do

V. mucho favor en hablar Español? Le
 his worship much pleasure in to speak Spanish? To him

entiendo á V. perfectamente. Sírvasse V.
 I understand to his worship perfectly. Let serve himself his worship

disimulármelo. No he entendido lo que V. ha
 to excuse me it. Not I have understood the what his worship has

dicho. Tenga V. la bondad de repetir lo
 said. Let have his worship the goodness of to repeat the

que V. ha dicho. ¿Fuma V.? ¿Quiere V.
 what his worship has said. Smokes his worship? Wishes his worship

un cigarro? Sí V. gusta. Gracias. Buenos dias,
 a cigar? If his worship pleases. Thanks. Good days,

Caballero. ¿Como lo pasa V.? Sin novedad, para
 Sir How it passes his worship? Without alteration, for

lo que guste mandar. Me alegro mucho de ver á
 it that may please to command. Myself I rejoice much of to see to

V. Qué hermosa mañana. Hace mucho frio.
 his worship. What (a) charming morning. It makes much cold.

Hace malos tiempos durante algunos dias. Ciertamente.
 It makes bad weathers during some days. Certainly.

¿Qué noticias tenemos? Nada sé. ¿Cuando vendrá
 What news have we? Nothing I know. When will come

V. á verme? Alguno de estos dias. Caballeros,
 his worship to to see me? Some one of these days. Gentlemen,

felices noches téngan V.V. Adios Señores. ¿Qué
 happy nights may have their worships. Good bye, Sirs. What

hora es? Las ocho, poco mas ó menos. ¿De veras?
 hour is it? The eight, little more or less. Of truth?

Sí, por cierto. Muchisimas gracias. Cara á cara. Chanzas
 Yes, for certain. Many thanks. Face to face. Joking

aparte. Ir pasando. Tengo que hacer. Me he
 aside. To go passing. I have what to do. Me I have

equivocado. Tiene V. razon. Perfectamente. Tenga
wrong. Has his worship reason. Perfectly. Let have

V. la bondad de decirme, Caballero. ¿ Como
his worship the goodness of to tell me, Sir. How

se llama esto en Español? Ya voy. Ya lo
itself calls this in Spanish? Already I am going. Already it

sé Ya lo sabrá V. Venir á las manos
I know. Already it will know his worship. To come to the hands.

A la Española. Tontería. ¿ Qué es esto? No sé.
To the Spanish. Nonsense. What is that? Not I know

Creo que sí. Causa admiracion. ¿ Lo cree V.
I believe that yes. It causes admiration. It believe I his worship.

Caballero. Sí. Aquí se habla Español. A los
Sir. Yes. Here itself speaks Spanish. At the

pies de V. Señora. Beso á V. la
feet of her worship. Madam. I kiss to his worship the

mano, Caballero. ¿ Es este el camino de Madrid? ¿ Por
hand, Sir. Is this the road of Madrid? By

donde se vá á la calle de Alcalá? Mozo, un
where itself goes to the street of Alcala? Waiter, a

café. ¿ Qué jéneros de vino tiene V.? Traiga
coffee. What kinds of wine has his worship? Let bring

V. una botella de Jerez. Quisiera un vaso
his worship a bottle of Sherry. He should like a glass

de aguardiente. Déme V. un par de
of ardent water. Let him give me his worship a couple of

chuletas. Déme V. un par de huevos.
mutton chops. Let him give me his worship a pair of eggs.

Sírvase V. traerme un poco de pan. Con
Let serve himself his worship to bring me a little of bread. With

muchísimo gusto. ¿ Donde está la casa de correos?
very much pleasure. Where is the house of couriers?

Déme V. un real de naranjas. ¿ Tiene V.
Let give me his worship a real* of oranges. Has his worship

cigarros? ¿ Quanto vale la docena? Una peseta.
cigars? How much is worth the dozen? A peseta.†

* A Real is a current silver coin, about the value of twopence-halfpenny.

† A Peseta is a current silver coin, value about ninepence.

Son carísimos. ¿Puede V. darme cambios de
 They are very dear. Can his worship to give me change of
 un duro? ¿Qué quiere V.? ¿Entiende V.
 a duro?* What wants his worship? Understands his worship
 el Inglés? No sé absolutamente hablar el Español.
 the English? Not I know absolutely to speak the Spanish.
 Yo soy Inglés. ¡Viva la Reyna muchos años!
 I am English. May live the Queen many years!

In our explanation of the nature of an idiom, we have prepared the student to expect some singularities in a literal translation of them. Perhaps, after all, some of the Spanish local expressions may appear rather odd, but not more so than such English phrases as “How d’ye do,” and “What’s o’clock,” would appear to a Spaniard, were they anatomised in the same way.

CONSTRUCTION.

XXVI.

Quisiera un vaso de	}	I want a glass of brandy.
He should like a glass of		
aguardiente.		
brandy.		

IN the colloquial language of polite society, a person, when he requires any service from another, speaks of himself, as if it were of some one else he were talking; thus, in going into a coffee-house, and asking for refreshment, a polite Spaniard would not say, “I should like so and so,” but “He should like so and so;” as in the case of the phrase given above. And in the same way is it not the fashion in Madrid, except in rare cases, to *thou* or *you* any body: a Castilian would not say, “How is your father,” but “How is his father; *como está su padre*.” This mode of expression, it will be observed, softens down a question, and gives a greater air of courtesy to an inquiry, than the English *you*, even although the *you* is a departure from grammar in deference to politeness.

* A Duro is a current silver coin, value about four shillings.

XXVII.

¿ Habla	V.	Castellano?	} Do you speak Spanish?
Speaks his worship		Castilian	
Caballeros,	felices	noches	} Good night, gentlemen.
Gentlemen,	charming	nights	
tengan	V.V.		
have	their	worships.	

In looking over a Spanish author, in which the colloquial style is introduced, a person ignorant of the language will be surprised at the number of *Vm*'s and *Vmd*'s that present themselves in every page. These letters are a contraction of the words *vuestra merced*, which signify in English, when translated literally, your grace; or, as they are more generally translated, "your worship." They are equivalent in value to the English you, with this difference, that you, in English, requires a verb in the second person plural, whilst *vuestra merced* requires a verb in the third person singular. Some writers use *V.* to represent *vuestra merced*; others *Vm*, and others again *Vmd*. We have preferred employing the *V.* only, and *V.V.* for the plural: firstly, because these are the forms most commonly used by good writers; and secondly, for a reason which will appear in the sequel.

In the pronunciation of *vuestra merced*, the word *merced* has become totally obsolete, and the word *vuestra* has been diminished into *uste*. These two syllables then are all that are employed in pronouncing *vuestra merced*, and it is for this reason we employ *V.* in writing the contraction. It will be observed, that there is neither an *m*, nor a *d*, in the pronounced form, and consequently there is no necessity for introducing these letters into the written form of the contraction. When more than one person is spoken of, the word *ustedes* is pronounced; this is presumed to mean your worships or your graces, and in the word itself, the *d* of *mercedes* does appear. Still we think that *V.V.* is as good a way of writing the contraction as *Vmd*'s, and have therefore preferred employing the former.

PRONUNCIATION.**SUMMARY.**

WE have in detail given the pronunciation of the Spanish vowels and consonants; we shall now give a synopsis of what has been said about them, so as to serve as a table for the student to refer to when he is in doubt about the sound of a letter. For this purpose we shall employ the alphabet, placing opposite each letter its sound when it differs from that of the English.

We may observe that the Spanish and English alphabets are virtually the same (they are both derived from one original, the Latin), and ought to be so. There is, however, in the English alphabet, a letter borrowed from the Goths, which of course does not exist in the Spanish—we mean the *w*; and the *c* being found to answer all the purposes of the *k*, as well as its own, the latter has been expunged from the Spanish alphabet; but, with these exceptions, the alphabets of the two languages are one and the same.

We may repeat here, that the sound of the Spanish *j* is the only one that we cannot precisely represent, and is the only one that can cause the student any difficulty. It is essential that every one desirous of pronouncing the language accurately should know this sound. We have already said that even should the learner not have an opportunity of procuring the exact sound from a native of Spain, or from some one conversant with the language, there is a variety of other means by which he may become acquainted with it. It has been stated that it is the guttural sound given in some of the colleges to the Greek χ , and may consequently be obtained from the classic scholar; that it is the sound of the Hebrew letter Heth; that it is also the sound given by the Scottish to *ich* in the word *Ballengeich*; the sound given by the elite to *ich* in the Prince of Wales' motto "*ich dien*;" and that it is the sound of *ich* in the German word "*nicht*;" and again the sound given by the Irish to the *ich* in their exclamation "*oich*!" The sound in question, therefore, is within the reach of every Englishman who is desirous of obtaining it.

We may observe that the *r* in Spanish has always its vibrating sound *er-r-r-r*, and is never transformed into the vowel *a*, as it frequently is by the natives of London.

SPANISH ALPHABET.

Letters.	Name.	Pronounced.
A .	ah .	Like <i>a</i> in the English word <i>cart</i> .
B .	bay	
C .	thay .	Before <i>e</i> and <i>i</i> , like <i>th</i> in the word <i>think</i> ; before <i>a</i> , <i>o</i> , and <i>u</i> , like <i>k</i> .
D .	day	
E .	ai .	Like <i>a</i> in the English word <i>made</i> .
F .	effy	
G .	χay .	As in the English word <i>go</i> , before the vowels <i>a</i> , <i>o</i> , <i>u</i> ; before <i>e</i> and <i>i</i> it has the guttural sound of the <i>j</i> , which we have already described.
H .	atchy .	Always mute in Spanish.
I .	ee .	Like <i>i</i> in the English words <i>machine</i> , <i>pique</i> .
J .	χotta .	Has the guttural sound described in previous lesson.
L .	elly	
M .	emmy	
N .	enny	
O .	o	
P .	pay	
Q .	koo	
R .	erry	
S .	essy	
T .	tay	
U .	oo .	Like <i>u</i> in the English word <i>rule</i> .
V .	oo .	Like <i>b</i> .
X .	ekys	
Y .	ee .	Like the <i>i</i> in <i>pique</i> or <i>machine</i> .
Z .	theta .	Like <i>th</i> in the English word <i>think</i> .

DOUBLE LETTERS.

Ch .	thayatchy	Like <i>ch</i> in the English words <i>ditch</i> and <i>church</i> .
LL .	aiilyai .	Like <i>ll</i> in <i>William</i> .
Ñ .	enyai .	Like <i>gn</i> in <i>consignee</i> .

These three compound letters having sounds peculiar to themselves, may be considered to form three more distinct letters of the Spanish alphabet.

LESSON FIFTH.

READING.

HAVING acquired the pronunciation of the language, some general notions of its structure, and an idea of the nature of its idioms, together with a multitude of words, the question now is, in what manner is proficiency best to be obtained? We have said that in order to attain perfection in any language there must be much practice in writing it. To compose however, in a language, the words, or at least the great portion of the words, of that language must first be known. If, in order to write, the student had to look into his dictionary for every word he wanted, it would be impossible for him to maintain anything like continuity in the train of his ideas, so that composition in such a case would eventually prove more a work of fatigue than profit.

We think, and experience strengthens the supposition, that reading is the best means of attaining the object in question. By much attentive reading, joined to a judicious choice of authors, not only the words of a language and their desinences may be acquired, but also its genius and structure. Once able to read and translate freely a language, composition and conversation will follow of themselves.

We shall now, for the learner's practice in reading, give a fragment of *Don Quixote*, and the first chapter of *Gil Blas*. Hitherto an interlineal translation has accompanied the portions of text introduced into our lessons; in the present instance, the Spanish words with their English equivalents will be arranged in alphabetical order. With the aid of this vocabulary the learner may draw out an interlineal translation for himself, as also render the text into good English.

In order that these portions of text may, at the same time, serve to illustrate the construction of the language, we shall likewise give the three regular conjugations of the Spanish verbs, together with one or two of the irregulars that are most frequently met with. In the vocabulary the class to which each word belongs—its mood and tense, if a verb, its gender, if a noun—will be indicated. By these means the learner may subject each sentence to the same sort of analysis that has hitherto been pursued, and so strengthen and augment his acquaintance with the organization of the language, as well as obtain some fresh rules for his guidance in writing Spanish.

TABLE OF THE THREE REGULAR CONJUGATIONS.

INFINITIVE	Am-ar,	To love.	Tem-er,	To fear.	Part-ir,	To share.
PRESENT PARTICIPLE	Am-ando,	loving.	Tem-iendo,	fearing.	Part-iendo,	sharing.
PAST PARTICIPLE	Am-ado,	loved.	Tem-ido,	feared.	Part ido,	shared.
PRESENT INDICATIVE.....	Am-o,	I love.	Tem-o,	I fear.	Part-o,	I share.
	—-as,		—-es,		—-es,	
	—-a,		—-c,		—-e,	
	—-amos,		—-amos,		—-imos,	
	—-ais,		—-eis,		—-is,	
	—-an.		—-en.		—-en.	
IMPERFECT	Am-aba,	I loved.	Tem-ia,	I feared.	Part-ia,	I shared.
	—-abas,		—-ias,		—-ias,	
	—-aba,		—-ia,		—-ia,	
	—-ábamos,		—-íamos,		—-íamos,	
	—-ábais,		—-íais,		—-íais,	
	—-aban.		—-ían.		—-ían.	
PAST	Am-é,	I loved.	Tem-i,	I feared.	Part-í,	I shared.
	—-aste,		—-iste,		—-iste,	
	—-ó,		—-ió,		—-ió,	
	—-amos,		—-imos,		—-imos,	
	—-ásteis,		—-ísteis,		—-ísteis,	
	—-áron.		—-ieron.		—-ieron.	
FUTURE	Am-aré,	I shall love.	Tem-eré,	I will fear.	Part-iré,	I will share.
	—-arás,		—-erás,		—-irás,	
	—-ará,		—-erá,		—-irá,	
	—-aremos,		—-eremos,		—-iremos,	
	—-aréis,		—-eréis,		—-iréis,	
	—-arán.		—-erán.		—-irán.	

CONDITIONALAm-aría,

—arias,
—aría,
—aríamos,
—aríais,
—arian.

Part-iria, *I should share.*

—irías,
—iria,
—iríamos,
—iríais,
—irian.

IMPERATIVE.....Am-a tú,

—a él,
—ad vosotros,
—en ellos.

Tem-e tú, *fear.*

Part-e tú, *share.*
—a él,
—id vosotros,
—an ellos.

PRESENT SUBJUNCTIVE...Am-e,

—es,
—e,
—emos,
—eis,
—en.

Tem-a, *I may fear.*

Part-a, *I may share.*

—as,
—a,
—amos,
—ais,
—an

—as,
—a,
—amos,
—ais,
—an.

PAST.....Am-ase,

—ases,
—ase,
—ásemos,
—áseis,
—asen.

Tem-iese, *I might fear.*

Part-iese, *I might share.*

—ieses,
—iese,
—iésemos,
—iéseis,
—iesen.

—ieses,
—iese,
—iésemos,
—iéseis,
—iesen.

FUTURE.....Am-are,

—ares,
—are,
—áremos,
—áreis,
—aren.

Tem-iere, *I would fear.*

Part-iere, *I would share.*

—ieres,
—iere,
—iéremos,
—iéreis,
—ieren.

—ieres,
—iere,
—iéremos,
—iéreis,
—ieren.

CONDITIONAL.....Am-ara,

—aras,
—ara,
—áramos,
—árais,
—aran.

Tem-iera, *I could fear.*

Part-iera, *I could share.*

—ieras,
—iera,
—iéramos,
—iérais,
—ieran.

—ieras,
—iera,
—iéramos,
—iérais,
—ieran.

CONJUGATION OF THE IRREGULAR VERBS

HABER, TENER, SER, AND ESTAR.

INFINITIVE .....HABER,	<i>To have</i>	TENER,	<i>To have.</i>
PRES. PARTICIPLE. Habiendo,	<i>having.</i>	Teniendo,	<i>having.</i>
PAST PARTICIPLE. Habido,	<i>had.</i>	Tenido,	<i>had.</i>
PRES. INDICAT..He, Has, Ha, Hemos, Habeis, Han.	<i>I have.</i>	Tengo, Tienes, Tiene, Tenemos, Teneis, Tienen.	<i>I have.</i>
IMPERFECT..... Había, Habías, Había, Habíamos, Habíais, Habían.	<i>I had.</i>	Tenia. Tenías, Tenía, Teníamos, Teníais, Tenían.	<i>I had.</i>
PAST..... Hube, Hubiste, Hubo, Hubimos, Hubisteis, Hubieron.	<i>I had.</i>	Tuve, Tuviste, Tuvo, Tuvimos, Tuvisteis, Tuvieron.	<i>I had.</i>
FUTURE..... Habré, Habrás, Habrá, Habríamos, Habréis, Habrán.	<i>I will have.</i>	Tendré, Tendrás, Tendrá, Tendremos, Tendréis, Tendrán.	<i>I will have.</i>
CONDITIONAL. Habría, Habrías, Habría, Habríamos, Habríais, Habrían.	<i>I should have.</i>	Tendría, Tendrias, Tendría, Tendríamos, Tendríais, Tendrían.	<i>I should have.</i>
IMPERATIVE.... Not used.		Ten tú, Tenga él, Tengamos, Tened vosotros, Tengan ellos.	<i>have.</i>
PRES. SUBJUNC..Haya, Hayas, Haya, Hayamos, Hayais, Hayan.	<i>I may have.</i>	Tenga, Tengas, Tenga, Tengamos, Tengais, Tengan.	<i>I may have.</i>

PAST.....	Hubiese, Hubieses, Hubiese, Hubiésemos, Hubiéseis, Hubiesen.	<i>I might have.</i>	Tuviese, Tuvieses, Tuviese, Tuviésemos, Tuviéseis, Tuviesen.	<i>I might have.</i>
FUTURE.....	Hubiere, Hubieres, Hubiere, Hubiéremos, Hubiéreis, Hubieren.	<i>I could have.</i>	Tuviere, Tuvieres, Tuviere, Tuviéremos, Tuviéreis, Tuvieren.	<i>I could have.</i>
CONDITIONAL.....	Hubiera, Hubieras, Hubiera, Hubiéramos, Hubiérais, Hubieran.	<i>I would have.</i>	Tuviera, Tuvieras, Tuviera, Tuviéramos, Tuviérais, Tuvieran.	<i>I would have.</i>

INFINITIVE.....	SER,	<i>To be.</i>	ESTAR,	<i>To be.</i>
PRES. PARTICIPLE.	Siendo,	<i>being.</i>	Estando,	<i>being.</i>
PAST PARTICIPLE.	Sido,	<i>been.</i>	Estado,	<i>been.</i>
PRES. INDICAT..	Soy, Eres, Es, Somos, Sois, Son.	<i>I am.</i>	Estoy, Estás, Está, Estamos, Estáis, Están.	<i>I am.</i>
IMPERFECT.....	Era, Eras, Era, Eramos, Erais, Eran.	<i>I was.</i>	Estaba, Estabas, Estaba, Estábamos, Estábais, Estaban.	<i>I was.</i>
PAST.....	Fuí, Fuiste, Fué, Fuimos, Fuisteis, Fuéron.	<i>I was.</i>	Estuve, Estuviste, Estuvo, Estuvimos, Estuvisteis, Estuviéron.	<i>I was.</i>
FUTURE.....	Seré, Serás, Será, Serémos, Seréis, Serán.	<i>I will be.</i>	Estaré, Estarás, Estará, Estarémos, Estaréis, Estarán.	<i>I will be.</i>
CONDITIONAL.	Sería, Serías, Sería, Seríamos, Seríais, Serían.	<i>I should be.</i>	Estaría, Estarias, Estaría, Estaríamos, Estaríais, Estarían.	<i>I should be.</i>

IMPERATIVE....	Se tú, Sea él, Seamos, Sed vosotros, Sean ellos.	<i>be.</i>	Está tú, Esté él, Estemos, Estad vosotros, Estén ellos.	<i>be.</i>
PRES. SUBJUNC.	Sea, Seas, Sea, Seamos, Seais, Sean.	<i>I may be.</i>	Esté, Estés, Esté, Estemos, Esteis, Estén.	<i>I may be.</i>
PAST.....	Fuese, Fueses, Fuese, Fuésemos, Fuéseis, Fuesen.	<i>I might be.</i>	Estuviese, Estuvieses, Estuviese, Estuviésemos, Estuviéseis, Estuviesen.	<i>I might be.</i>
FUTURE... .	Fuere, Fueres, Fuere, Fuéremos, Fuéreis, Fueren.	<i>I could be.</i>	Estuviere, Estuvieres, Estuviere, Estuviéremos, Estuviéreis, Estuvieren.	<i>I could be.</i>
CONDITIONAL..	Fuera. Fueras, Fuera, Fuéramos, Fuérais, Fueran.	<i>I would be.</i>	Estuviera, Estuvieras, Estuviera, Estuviéramos, Estuviérais, Estuvieran.	<i>I would be.</i>

It will be observed that there are two verbs in Spanish corresponding with the English verb *to have*. The one (*haber*) is used as an auxiliary in constructing the tenses of other verbs, as in the sentence

Hemos hallado un tesoro. WE HAVE FOUND *a treasure*.

The other (*tener*) is employed in cases where *to have* in English has the attributes of an actual verb, as in the sentence

Tenemos un tesoro. WE HAVE *a treasure*.

It will likewise be observed that the English verb *to be* has two equivalents in Spanish. The one (*ser*) is used in constructing the passive voice of other verbs, as in the sentence

Soy tratado con injusticia. I AM TREATED *with injustice*.

The other (*estar*) is the equivalent for *to be*, when not employed as an auxiliary thus—

Estoy enfermo. I AM *unwell*.

In order that the learner may know when one form and when another of a verb is employed in Spanish, the tense of each verb occurring in the following text will be stated in the vocabulary. Each sentence will thus serve to illustrate the use and application of some particular tense of a Spanish verb.

FRAGMENT FROM DON QUIXOTE.

Viendo que el prado donde estaban, estaba colmado de verde y menuda yerba, dijo Sancho : No es posible, señor mio, sino que estas yerbas dan testimonio de que por aquí cerca debe de estar alguna fuente ó arroyo que estas yerbas humedece, y así será bien que vamos un poco mas adelante, que ya toparemos donde podremos mitigar esta terrible sed que nos fatiga, que sin duda causa mayor pena que la hambre.

Parecióle bien el consejo á Don Quijote, y tomando de la rienda á Rocinante, y Sancho del cabestro á su asno, despues de haber puesto sobre él los relieves que de la cena quedáron, comenzáron á caminar por el prado arriba á tiento, porque la oscuridad de la noche no les dejaba ver cosa alguna ; mas no hubiéron andado doscientos pasos cuando llegó á sus oídos un grande ruido de agua, como que de algunos grandes y levantados riscos se despeñaba. Alegróles el ruido en gran manera, y parándose á escuchar hácia que parte sonaba, oyéron á deshora otro estruendo que les aguló el contento del agua, especialmente á Sancho, que naturalmente era medroso y de poco ánimo : digo que oyéron que daban unos golpes á compas, y con un cierto crujir de hierros y cadenas, que acompañados del furioso estruendo del agua pusieran pavor á cualquier otro corazon que no fuera el de Don Quijote.

Era la noche, como se ha dicho, oscura, y ellos acertáron á entrar entre unos árboles altos, cuyas hojas movidas del blando viento hacian un temeroso y manso ruido ; de manera que la soledad, el sitio, la oscuridad, el ruido de la agua con el susurro de las hojas, todo causaba horror y espanto, y mas cuando vieron que ni los golpes cesaban, ni el viento dormia, ni la mañana llegaba, añadiéndose á todo esto el ignorar el lugar donde se hallaban.

Pero Don Quijote, acompañado de su intrépido corazon, saltó sobre Rocinante, y abrazando su rodela terció su lanzon, y dijo : Sancho amigo, has de saber que yo nací por querer del cielo en esta nuestra edad de hierro para resucitar en ella la de oro, ó la dorada como suele llamarse : yo soy aquel para quien están guardados los peligros, las grandes hazañas, los valerosos hechos. Bien notas, escudero fiel y legal, las tinieblas desta noche, su extraño silencio, el sordo y confuso estruendo destes árboles, el temeroso ruido de aquella agua, en cuya

busea venimos, que parece que se despeña y derrumba desde los altos montes de la luna, y aquel incesable golpear que nos hiere y lastima los oídos; las cuales cosas todas juntas y cada una por sí son bastantes á infundir miedo, temor y espanto en el pecho del mismo Marte, cuanto mas en aquel que no está acostumbrado á semejantes acontecimientos y aventuras: pues todo esto que yo te pinto son incentivos y despertadores de mi ánimo, que ya hace que el corazón me reviente en el pecho con el deseo que tiene de acometer esta aventura por mas dificultosa que se muestra. Así que aprieta un poco la cincha á Rocinante, y quédate á Dios, y espérame aquí hasta tres días no mas, en los cuales si no volviere puedes tú volverte á nuestra aldea, y desde allí por hacerme merced y buena obra irás al Toboso, donde dirás á la incomparable señora mia Dulcinea, que su cautivo caballero murió por acometer cosas que le hiciesen digno de poder llamarse suyo.

Cuando Sancho oyó las palabras de su amo, comenzó á llorar con la mayor ternura del mundo, y á decirle: Señor, yo no sé porque quiere vuestra merced acometer esta tan temerosa aventura; ahora es de noche, aquí no nos ve nadie, bien podemos torcer el camino y desviarnos del peligro, aunque no bebamos en tres días; y pues no hay quien nos vea, menos habrá quien nos note de cobardes. Cuanto mas que yo he oído muchas veces predicar al cura de nuestro lugar, que vuestra merced muy bien conoce, que quien busca el peligro perece en él: así que no es bien tentar á Dios acometiendo tan desafortunado hecho, donde no se puede escapar sino por milagro; y bastan los que ha hecho el cielo con vuestra merced en librarle de ser mantecado como yo lo fuí, y en sacarle vencedor, libre y salvo de entre tantos enemigos. Y cuando todo esto no mueva ni ablande ese duro corazón, muévale el pensar y creer que apenas se habrá vuestra merced apartado de aquí, cuando yo de miedo dé mi ánima á quien quisiere llevarla. Yo salí de mi tierra, y dejé hijos y muger por venir á servir á vuestra merced, creyendo valer mas y no menos; pero como la codicia rompe el saco, á mí me ha rasgado mis esperanzas, pues cuando mas vivas las tenía de alcanzar aquella negra y malhadada ínsula que tantas veces vuestra merced me ha prometido, veo que en pago y trueco della me quiere ahora dejar en un lugar tan apartado del trato humano. Por un solo Dios, señor mio, que no se me haga tal desaguizado; y ya que del todo no quiera vuestra merced desistir de acometer este hecho, dilátelo á lo menos hasta la mañana, que á lo que á mí me muestra la ciencia que aprendí cuando era pastor, no debe de haber desde aquí al alba tres horas, porque la boca de la bocina está encima de la cabeza, y hace la media noche en la línea del brazo izquierdo.

¿ Como puedes tú, Sancho, dijo Don Quijote, ver donde hace esa

línea, ni donde está esa boca ó ese colodrillo que dices, si hace la noche tan oscura que no parece en todo el cielo estrella alguna? Así es, dijo Sancho; pero tiene el miedo muchos ojos, y ve las cosas debajo de tierra, cuanto mas encima en el cielo, puesto que por buen discurso bien se puede entender que hay poco de aquí al dia.

Falte lo que faltare, respondió Don Quijote, que no se ha de decir por mí ahora ni en ningun tiempo, que lágrimas y ruegos me apartaron de hacer lo que debía á estilo de caballero: y así te ruego, Sancho, que calles, que Dios que me ha puesto en corazon de acometer a hora esta tan no vista y tan temerosa aventura, tendrá cuidado de mirar por mi salud, y de consolar tu tristeza: lo que has de hacer es apretar bien las cinchas á Rocinante y quedarte aquí, que yo daré la vuelta presto ó vivo ó muerto.

Viendo pues Sancho la última resolucion de su amo, y cuan poco valian con él sus lágrimas, consejos y ruegos, determinó de aprovecharse de su industria, y hacerle esperar hasta el dia si pudiese; y así cuando apretaba las cinchas al caballo, bonitamente y sin ser sentido, ató con el cabestro de su asno ambos piés á Rocinante; de manera que cuando Don Quijote se quiso partir, no pudo, porque el caballo no se podia mover sino á saltos.

Viendo Sancho Panza el buen suceso de su embuste dijo: Ea, señor, que el cielo conmovido de mis lágrimas y plegarias ha ordenado que no se pueda mover Rocinante; y si vos queréis porfiar y espollear, será enojar á la fortuna, y dar coces, como dicen, contra el aguijon.

Desesperábase con esto Don Quijote, y por mas que ponía las piernas al caballo, menos le podia mover, y sin caer en la cuenta de la ligadura, tuvo por bien de sosegar y esperar ó á que amaneciese, ó á que Rocinante se menease, creyendo sin duda que aquello venia de otra parte que de la industria de Sancho, y así le dijo: Pues así es, Sancho, que Rocinante no puede moverse, yo soy contento de esperar á que ría el alba, aunque yo lllore lo que ella tardare en venir.

No hay que llorar, respondió Sancho, que yo entretendré á vuestra merced contando cuentos desde aquí al dia, si ya no es que se quiere apear, y echarse á dormir un poco sobre la verde yerba á uso de caballeros andantes, para hallarse mas descansado cuando llegue el dia y punto de acometer esta tan desemejable aventura que le espera.

¿A que llamas apear, ó á que dormir? dijo Don Quijote: ¿soy yo por ventura de aquellos caballeros que toman reposo en los peligros? Duerme tú que naciste para dormir, ó haz lo que quisieres, que yo haré lo que viere que mas viene con mi pretension.

No se enoje vuestra merced, señor mio, respondió Sancho, que no lo dije por tanto; y llegándose á él, puso la una mano en el arzon delantero, y la otra en el otra, de modo que quedó abrazado con el

muslo izquierdo de su amo sin osarse apartar dél un dedo : tal era el miedo que tenia á los golpes que todavía alternativamente sonaban.

Dijole Don Quijote que contase algun cuento para entretenerle, como se lo habia prometido : á lo que Sancho dijo que sí hiciera si le dejara el temor de lo que oia ; pero con todo eso yo me esforzaré á decir una historia, que si la acierto á contar y no me van á la mano, es la mejor de las historias, y ésteme vuestra merced atento que ya comienzo. Erase que se era, el bien que viniere para todos sea, y el mal para quien lo fuere á buscar ; y advierta vuestra merced, señor mio, que el principio que los antiguos diéron á sus consejas no fué así como quiera, que fué una sentencia de Caton Zonzorino romano, que dice : *Y el mal para quien le fuere á buscar*, que viene aquí como anillo al dedo, para que vuestra merced se esté quedo, y no vaya á buscar el mal á ninguna parte, sino que nos volvamos por otro camino, pues nadie nos fuerza á que sigamos este donde tantos miedos nos sobresaltan.

Sigue tu cuento, Sancho, dijo Don Quijote, y del camino que hemos de seguir déjame á mí el cuidado.

Digo pues, prosiguió Sancho, que en un lugar de Estremadura habia un pastor cabrerizo, quiero decir, que guardaba cabras, el cual pastor ó cabrerizo, como digo de mi cuento, se llamaba Lope Ruiz, y este Lope Ruiz andaba enamorado de una pastora que se llamaba Torralva, la cual pastora llamada Torralva era hija de un ganadero rico, y este ganadero rico...

Si desá manera cuentas tu cuento, Sancho, dijo Don Quijote, repitiendo dos veces lo que vas diciendo, no acabarás en dos dias : dilo seguidamente, y cuéntalo como hombre de entendimiento ; y si nó, no digas nada.

De la misma manera que yo lo cuento, respondió Sancho, se cuentan en mi tierra todas las consejas, y yo no sé contarle de otra, ni es bien que vuestra merced me pida que haga usos nuevos.

Di como quisieres, respondió Don Quijote, que pues la suerte quiere que no pueda dejar de escucharte, prosigue.

Así que, señor mio de mi anima, prosiguió Sancho, que como ya tengo dicho, este pastor andaba enamorado de Torralva la pastora, que era una moza rolliza, zahareña, y tiraba algo á hombruna, porque tenia unos pocos bigotes, que parece que ahora la veo.

¿ Luego conocístela tú ? dijo Don Quijote.

No la conocí yo, respondió Sancho, pero quien me contó este cuento me dijo que era tan cierto y verdadero, que podia bien cuando lo contase á otro, afirmar y jurar que lo habia visto todo : así que yendo dias y viniendo dias, el diablo que no duerme, y que todo lo añasca, hizo de manera, que el amor que el pastor tenia á la pastora se volviese en homecillo y mala voluntad, y la causa fué segun malas

lenguas una cierta cantidad de zelillos que ella le dió, tales que pasaban de la raya y llegaban á lo vedado ; y fué tanto lo que el pastor la aborreció de allí adelante, que por no verla se quiso ausentar de aquella tierra, y irse donde sus ojos no la viesan jamas : la Torralva que se vió desdeñada del Lope, luego le quiso bien mas que nunca le habia querido.

Esa es natural condicion de mugeres, dijo Don Quijote, desdeñar á quien las quiere, y amar á quien las aborrece: pasa adelante, Sancho.

Sucedió, dijo Sancho, que el pastor puso por obra su determinacion, y antecogiendo sus cabras se encaminó por los campos de Estremadura para pasarse á los reinos de Portugal : la Torralva que lo supo, se fué tras él, y seguiale á pié y descalza desde lejos con un bordon en la mano y con unas alforjas al cuello, donde llevaba, segun es fama, un pedazo de espejo y otro de un peine, y no sé que botecillo de mudas para la cara ; mas llevase lo que llevase, que yo no me quiero meter ahora en averiguallo, solo diré, que dicen que el pastor llegó con su ganado á pasar el rio Guadiana, y en aquella sazón iba crecido y casi fuera de madre, y por la parte que llegó no habia barca ni barco, ni quien le pasase á él ni á su ganado de la otra parte, de lo que se congojó mucho, porque veia que la Torralva venia ya muy cerca, y le habia de dar mucha pesadumbre con sus ruegos y lágrimas ; mas tanto anduvo mirando, que vió un pescador que tenia junto á sí un barco tan pequeño, que solamente podian caber en él una persona y una cabra, y con todo esto le habló y concertó con él, que le pasase á él y á trescientas cabras que llevaba. Entró el pescador en el barco y pasó una cabra, volvió y pasó otra, tornó á volver y tornó á pasar otra : tenga vuestra merced cuenta con las cabras que, el pescador va pasando, porque si se pierde una de la memoria, se acabará el cuento, y no será posible contar mas palabras dél. Sigo pues y digo, que el desembarcadero de la otra parte estaba lleno de cieno y resbaloso, y tardaba el pescador mucho tiempo en ir y volver : con todo esto volvió por otra cabra, y otra y otra.

Haz cuenta que las pasó todas, dijo Don Quijote, no andes yendo y viniendo desa manera, que no acabarás de pasarlas en un año.

¿ Cuantas han pasado hasta ahora ? dijo Sancho.

Yo que diablos sé ? respondió Don Quijote.

He ahí lo que yo dije, que tuviese buena cuenta : pues por Dios que se ha acabado el cuento, que no hay pasar adelante.

¿ Como puede ser eso ? respondió Don Quijote ; ¿ tan de esencia de la historia es saber las cabras que han pasado por extenso, que si se yerra una del número, no puedes seguir adelante con la historia ?

No, señor, en ninguna manera, respondió Sancho, porque así como yo pregunté á vuestra merced que me dijese cuántas cabras habian pasado, y me respondió que no sabia, en aquel mismo instante se me

fué á mí de la memoria cuante me quedaba por decir, y á fe que era de mucha virtud y contento.

¿De modo, dijo Don Quijote, que ya la historia es acabada?

Tan acabada es como mi madre, dijo Sancho.

Dígote de verdad, respondió Don Quijote, que tú has contado una de las mas nuevas consejas, cuento ó historia que nadie pudo pensar en el mundo, y que tal modo de contarla ni dejarla jamas se podrá ver ni habrá visto en toda la vida, aunque no esperaba yo otra cosa de tu buen discurso; mas no me maravillo, pues quizá estos golpes que no cesan te deben de tener turbado el entendimiento.

Todo puede ser, respondió Sancho; mas yo sé que en lo de mi cuento no hay mas que decir, que allí se acaba do comienza el yerro de la cuenta del pasaje de las cabras.

FIRST CHAPTER OF GIL BLAS.

NACIMIENTO DE GIL BLAS, Y SU EDUCACION.

Blas de Santillana, mi padre, despues de haber servido muchos años en los ejércitos de la monarquía española, se retiró al lugar donde habia nacido. Casóse con una aldeana, y yo nací al mundo diez meses despues que se habian casado. Pasáronse á vivir á Oviedo, donde mi madre se acomodó por ama de gobierno, y mi padre por escudero. Como no tenian mas bienes que su salario, corria gran peligro mi educacion de no haber sido la mejor, si Dios no me hubiera deparado un tio, que era canónigo de aquella iglesia. Llamábase Gil Perez: era hermano mayor de mi madre, y habia sido mi padrino. Figúrate allá en tu imaginacion, lector mio, un hombre pequeño, de tres piés y medio de estatura, extraordinariamente gordo, con la cabeza zabullida entre los hombros, y he aquí la *vera effigies* de mi tio. Por lo demas era un eclesiástico que solo pensaba en darse buena vida, quiero decir en comer y en tratarse bien, para lo cual le suministraba suficientemente la renta de su prebenda.

Llevóme á su casa cuando yo era niño, y se encargó de mi educacion. Parecióle desde luego tan despejado, que resolvió cultivar mi talento. Compróme una cartilla, y quiso él mismo ser mi maestro de leer. Tambien hubiera querido enseñarme por sí mismo la lengua latina, porque ese dinero ahorraria; pero el pobre Gil Perez se vió

precisado á ponerme bajo la ferula de un preceptor, y me envió al doctor Godinez, que pasaba por el mas hábil pedante que habia en Oviedo. Aproveché tanto en esta escuela, que al cabo de cinco ó seis años entendia un poco los autores griegos, y suficientemente los poetas latinos. Apliquéme despues á la lógica, que me enseñó á discurrir y argumentar sin término. Gustábanme mucho las disputas, y detenía á los que encontraba, conocidos ó no conocidos, para proponerles cuestiones y argumentos. Topábame á veces con algunos manteistas, que no apetecian otra cosa; y entónces era el oirnos disputar. ¡Qué voces! ¡Qué patadas! ¡Qué gestos! ¡Qué contorsiones! ¡Qué espumarajos en las bocas! Mas parecíamos energúmenos que filósofos.

De esta manera logré gran fama de sabio en toda la ciudad. A mi tío se le caía la baba, y se lisonjeaba infinito con la esperanza de que en virtud de mi reputacion presto dejaria de tenerme sobre sus costillas. Díjome un dia: Ola, Gil Blas, ya no eres niño; tienes diez y siete años, y Dios te ha dado habilidad. Hemos menester pensar en ayudarte. Estoy resuelto á enviarte á la universidad de Salamanca, donde con tu ingenio y con tu talento no dejarás de colocarte en algun buen puesto. Para tu viage te daré algun dinero y la mula, que vale de diez á doce doblones, la que podrás vender en Salamanca, y mantenerte despues con el dinero, hasta que logres algun empleo que te dé de comer honradamente.

No podia mi tío proponerme cosa mas de mi gusto, porque revenataba por ver mundo: sin embargo supe vencerme, y disimular mi alegría. Cuando llegó la hora de marchar, solo me mostré afligido del sentimiento de separarme de un tío á quien debia tantas obligaciones: enternecióse el buen señor, de manera que me dió mas dinero del que me daria si hubiera leído ó penetrado lo que pasaba en lo íntimo de mi corazon. Antes de montar quise ir á dar un abrazo á mi padre y á mi madre, los cuales no anduviéron escasos en materia de consejos. Exhortáronme á que todos los dias encomendase á Dios á mi tío, á vivir cristianamente, á no mezclarme nunca en negocios peligrosos, y sobre todo á no desear, y mucho ménos á tomar lo ageno contra la voluntad de su dueño. Despues de haberme arengado largamente, me regaláron con su bendicion, la única cosa que podia esperar de ellos. Inmediatamente monté en mi mula, y salí de la ciudad.

VOCABULARY

OF THE WORDS CONTAINED IN THE

FRAGMENT FROM DON QUIXOTE,

AND THE

FIRST CHAPTER OF GIL BLAS.

AGU

AND

A

A, prep. To, at, with, by.
Ablandar, v. To soften.
Ablande, May soften, 3d pers. pres. subj. of *Ablandar*.
Aborrece, He abhors, 3d pers. pres. ind. of the verb *Aborrecer*.
Aborrecer, v. To abhor, to hate.
Aborreció, Abhorred, hated, 3d pers. past ind. of the v. *Aborrecer*.
Abrazado, Embraced, past part. of *Abrazar*.
Abrazar, v. To embrace.
Abrazo, s. m. Embrace.
Acaba, Finishes, ends, 3d pers. pres. ind. of the v. *Acabar*.
Acabado, Finished, delivered, past part. of the v. *Acabar*.
Acabar, v. To finish, to conclude.
Acabará, Will terminate, 3d pers. fut. ind. of *Acabar*.
Acabarás, Thou wilt conclude, 2d pers. fut. ind. of *Acabar*.
Acertar, v. to attain, to succeed.
Acertaron, Succeeded, 3d pers. past ind. of *Acertar*.
Acierto, I succeed, 1st pers. pres. ind. of *Acertar*.
Acometer, v. To undertake.
Acometiendo, By undertaking, pres. part. of *Acometer*.
Acomodar, v. To accommodate.
Acomodó, Became, 3d pers. past ind. of *Acomodar*.
Acompañado, Accompanied, past part. of *Acompañar*.
Acompañar, v. To accompany.
Acontecimiento, s. m. Event.
Acostumbrado, Accustomed, past part. of *Acostumbrar*.
Acostumbrar, v. To accompany.
Adelante, adv. Forward, further.
Advertir, Observe, 3d pers. sing. imp. of *Advertir*.
Advertir, v. To take notice, to advert.
Afirmar, v. Affirm.
Afligido, adj. m. Afflicted.
Ageno, adj. m. Others, the goods of others.
Agua, Water.

Aguar, v. To damp, to throw cold water on.
Aguó, Damped, 3d pers. past ind. of *Aguar*.
Agujon, s. m. Prick, spur.
Ahí, adv. There—*He ahí*, what!
Ahora, adv. Now.
Ahorrar, v. To save, to spare.
Ahorraria, Would have saved, 3d pers. cond. of *Ahorrar*.
Al, comp. art. for *á el*, To the.
Alba, s. f. Daybreak, dawn.
Alcanzar, v. To obtain, to catch.
Aldea, s. f. Village.
Aldeana, s. f. Village girl.
Alegrar, v. To rejoice.
Alegria, s. f. Joy.
Alegró, He rejoiced. 3d pers. past ind.
Alegróles, It rejoiced them. They were glad.
Alforja, s. f. Wallet, provision, scrip.
Algo, adv. Somewhat.
Algun, adv. Some.
Alguna, adj. Some, any.
Algunos, adj. m. plur. Some, any.
Allá, adv. There.
Allí, adv. There—*Desde allí*, From thence—*De allí adelante*, Henceforward, ever after.
Alternativamente, adv. At intervals.
Alto, adj. High.
Ama, s. f. Mistress, *Ama de gobierno*, Duenna, guardian.
Amanecer, v. imp. To dawn.
Amaneciése, Day might break, 3d pers. past subj. of *Amanecer*.
Amar, v. To love.
Ambos, adj. Both.
Amigo, s. m. Friend.
Amo, s. m. Master.
Amor, s. m. Love.
Añadiendo, Adding, pres. part. of *Añadir*.
Añadir, v. To add.
Añadiendose, Adding itself.
Añasca, Tempts, inspires, 3d pers. pres. ind. of *Añascar*.
Añascar, To mix up with.
Andaba, He fell, he became, 3d pers. imp. ind. of *Andar*.
Andado, Gone, past part. of *Andar*.

Andante, Wandering, locomotive.
Andar, v. To go.
Andes, Goest, keep, 2d pers. pres. ind. of *Andar*.
Anduvo, He went, 3d pers. past ind. of *Andar*.
Anduviéron, Were, 3d pers. past ind. of *Andar*.
Anillo, s. m. Ring.
Anima, s. f. Soul.
Animo, s. f. Courage.
Año, s. m. Year.
Antecoger, v. To send on before.
Antecogiendo, Sending on before, pres. part. of *Antecoger*.
Antes, prep. Before.
Antiguos, s. m. Ancients.
Apartado, Gone away, past part. of *Apartar*.
Apartar, v. To go away, to leave, to separate.
Apartáron, Deterred, 3d pers. past ind. of *Apartar*.
Apear, v. To alight.
Apenas, adv. Scarcely.
Apetecer, v. To desire.
Apetecían, Desired, 3d pers. imp. ind. of *Apetecer*.
Aplicar, v. To apply.
Apliqué, I applied, 1st pers. past ind. of *Aplicar*.
Apliquéme, I applied myself.
Aprender, v. To learn.
Aprendí, I learned, 1st pers. past ind. of *Aprender*.
Apretaba, He tightened, 3d pers. imperfect of *Apretar*.
Apretar, v. To tighten, to make firm.
Aprieta, Tighten, 2d pers. sing. imperative of *Apretar*.
Aprovechar, v. To make progress, to get on.
Aprovecharse, v. To profit, to avail himself.
Aproveché, I advanced, 1st pers. past ind. of *Aprovechar*.
Aquel, pron. adj. He, that.
Aquella, pron. adj. That.
Aquello, pron. adj. This, that.
Aquí, adv. Here—*Des aquí*, From hence—*He aquí*. There you have.
Arbol, s. m. Tree.
Arenagado, Harangued, past part. of *Arengar*.
Arengar, v. To harangue.
Argumentar, v. To argue.
Argumento, s. m. Argument.
Arriba, adv. Upwards.
Arroyo, s. m. Brook, rivulet.
Arzon, s. m. Saddle bow.
Así, adv. So—*Así como*, As when.
Asno, s. m. Ass.
Atar, v. To attach, to tie.
Atento, adj. Attentive.
Ató, He tied, 3d pers. past ind. of *Atar*.
Aunque, conj. Though.
Ausentarse, v. To absent himself, to depart.

Autor, s. m. Author.
Aventura, s. f. Adventure.
Averiguallo, s. m. Examination.
Ayudar, v. To aid.
Ayudarte, Aiding you.

B

Baba, s. m. Saliva.
Bajo, prep. Under.
Barca, s. f. Raft.
Barco, s. m. Boat.
Bastan, Suffice, 3d pers. pres. ind. of *Bastar*.
Bastante, adj. Sufficient.
Bastar, v. To suffice.
Bebamos, We may drink, 1st pers. pres. ind. of *Beber*.
Beber, v. To drink.
Bendicion, s. f. Benediction.
Bien, adv. Well, good, much, easily.
Bienes, s. plur. Wealth, goods, possessions.
Bigote, s. m. Moustache, whiskers.
Blando, adj. Soft.
Boca, s. f. Mouth.
Bocina, s. f. Little bear, (constellation).
Bonitamente, adv. Adroitly, gently.
Bordon, s. m. Staff.
Botecillo, s. m. Little pot.
Brazo, s. m. Arm.
Buen, adj. Good.
Buena, adj. f. Good.
Busca, s. f. Search.
Busca, Seeks, 3d pers. pres. ind. of *Buscar*.
Buscar, v. To seek.

C

Caballero, s. m. Knight, gentleman.
Caballo, s. m. Horse.
Caber, v. Contain.
Cabestro, s. m. Halter.
Cabeza, s. f. Head.
Cabo, s. m. End.
Cabra, s. f. Goat.
Cabrerizo, s. m. Kid, goatherd.
Cada, adj. Each.
Cadena, s. f. Chain.
Caer, v. To fall.—*Caer en la cuenta*, Discovering the deception.
Caia, Fell, 3d pers. imperfect ind. of *Caer*.—*A mí tío se le caía la baba*, My uncle's mouth watered.
Callar, v. To be silent.
Calles, Thou mayest be silent, 2d pers. pres. ind. of *Callar*.
Caminar, To go on, to travel.
Camino, s. m. Road.
Campo, s. m. Field, country.
Canónigo, s. m. Canon, priest.
Cantidad, s. f. Quantity.
Cara, s. f. Face.
Cartilla, s. f. Alphabet.
Casa, s. f. House.
Casado, Married, past part. of *Casar*.
Casar, v. To marry.

Casi, adv. Almost.
Casó, He married, 3d pers. past ind. of *Casar*.
Casóse, He married.
Caton, prop. name, Cato.
Causa, s. f. Cause.
Causa, Causes, 3d pers. pres. ind. of *Causar*.
Causaba, Caused, 3d per. imp. ind. of *Causar*.
Causar, v. To cause, to produce.
Cautivo, s. m. Captive.
Cena, s. f. Supper.
Cerca, adv. About, near.
Cesaban, Ceased, 3d pers. imperf. ind. of *Cesar*.
Cesan, Cease, 3d per. pres. ind. of *Cesar*.
Cesar, v. To cease.
Cielo, s. m. Heaven.
Ciencia, s. f. Science.
Cienno, s. f. Mud.
Cierta, adj. Certain.
Cincha, s. f. Girth.
Cinco, adj. Five.
Ciudad, s. f. Town.
Cobarde, adj. Coward.
Coces, Kicks, plur. of *Coz*.
Codicia, s. f. Avarice.
Colmado, Tufted, matted, past part. of *Colmar*.
Colmar, v. To strew, to cover.
Colocar, v. To place.
Colocarte, To place thyself.
Colodrillo, s. m. Conjunction.
Comenzar, v. To commence.
Comenzáron, They began, 3d pers. past ind. of *Comenzar*.
Comenzó, He began, 3d pers. past ind. of *Comenzar*.
Comer, v. To eat.
Comienzo, I begin, 1st pers. pres. ind. of *Comenzar*.
Comienza, Begins, 3d pers. pres. ind. of *Comenzar*.
Como, conj. As, like—adv. How.
Compas, s. m. Order, measure.—*A compas*, Measured.
Comprar, v. To buy.
Compró, He bought, 3d pers. past ind. of *Comprar*.
Compróme, He bought me.
Con, prep. With.
Concertar, v. To concert, to arrange.
Concertó, Arranged, 3d pers. past ind. of *Concertar*.
Condicion, s. f. Condition.
Confuso, adj. Confused.
Congojar, v. To annoy, to afflict.
Congojó, Annoyed, 3d pers. past ind. of *Congojar*.
Conmover, To move, to soften.
Conmovido, Moved, past part. of *Conmover*.
Conoce, Knows, 3d pers. pres. ind. of *Conocer*.
Conocer, v. To know.
Conoci, Knew, 1st pers. past ind. of *Conocer*.

Conociste, Knewest, 2d pers. past ind. of *Conocer*.
Conocido, Known, past part. of *Conocer*.
Conseja, s. f. Fable, story, tale.
Consejo, s. m. Advice, counsel.
Consolar, v. To console.
Contado, Related, past part. of *Contar*.
Contando, Relating, pres. part. of *Contar*.
Contar, v. To relate.
Contase, I might relate, he might relate, 1st and 3d pers. past subj. of *Contar*.
Contento, s. m. Contentment.
Contento, adj. Content.
Contó, Related, 3d pers. past ind. of *Contar*.
Contorsion, s. f. Contortion.
Contra, prep. Against.
Corazon, s. m. Heart.
Correr, v. To run.
Corria, I ran, 3d pers. imperf. ind. of *Correr*.
Cosa, s. f. Thing, anything.
Costilla, s. f. Rib.—*Sobre sus costillas*, Upon his shoulders.
Coz, s. m. Kick.
Crecer, v. To grow, to swell.
Crecido, Swollen, past part. of *Crecer*.
Creer, v. To believe,—subs. Belief.
Creyendo, Believing, pres. part. of *Creer*.
Cristianamente, adv. Like a Christian.
Crujir, v. To crack—subs. Cracking.
Cual, adj. pro. Which.
Cuales, adj. pron. Which.—*Los cuales*, Who.
Cualquier, pron. Whatever.
Cuan, adv. How.
Cuando, adv. When.
Cuante, pron. Whatever.
Cuanto, s. m. How much.—*Cuanto mas*, How much the more, so much the more.
Cuantas, adj. f. plur. How many.
Cuello, s. m. Neck.
Cuenta, s. f. Count, reckoning.
Cuenta, Relate, 2d person, sing. imperative of *Contar*.
Cuentalo, Relate it.
Cuentan, They relate, 3d per. pres. ind. of *Contar*.
Cuentas, Thou relatest, 2d pers. pres. ind. of *Contar*.
Cuento, Relate, 1st pers. pres. ind. of *Contar*.
Cuento, s. m. Story, tale.
Cuestion, s. f. Question.
Cuidado, s. m. Care.
Cultivar, v. To cultivate.
Cura, s. m. Curate.
Cuya, pron. Which, whose.
Cuyas, pron. plur. Whose.

D

Daban, They gave, 3d pers. imperf. ind. of *Dar*.
Dado, Given, past part. of *Dar*.
Dan, Give, 3d pers. pres. ind. of *Dar*.
Dar, v. To give.

Daré, I will give, 1st pers. ind. of *Dar*.
Daria, He would have given, 3d pers. sing. cond. of *Dar*.
De, prep. Of, from, with, by, for, in.
Dé, May give, 3d pers. pres. sub. of *Dar*.
Debajo, adv. Under.
Debe, There ought, 3d pers. pres. ind. of *Deber*.
Deben, Must, 3d per. pres. ind. of *Deber*.
Deber, v. To owe, ought, should, could, would, might.
Debia, I ought, I owed, 1st and 3d pers. imperf. ind. of *Deber*.
Decir, v. To say, to tell.
Decirle, To say to him.
Dedo, s. m. Finger.
Dejaba, Permitted, 1st and 3d pers. imperf. ind. of *Dejar*.
Deja, Allow, let, 2d pers. sing. imperative of *Dejar*.
Dejame, Leave.
Dejar, v. To leave, to forsake, to avoid.
Dejara, Would leave, 3d pers. fut. subj. of *Dejar*.
Dejarás, Thou wilt fail, 2d pers. fut. of ind. of *Dejar*.
Dejaria, Should cease, 1st and 3d pers. cond. of *Dejar*.
Dejó, Gave up, left, forsook, 1st pers. past ind. of *Dejar*.
Del, comb. article for *de el*, Of the, from the, in the, by the.—*Del que*, than.
Dél, comb. pron. for *de él*, From him or it, of him or it.
Della, comb. pron. for *de ella*, Of her or it, for her or it.
Delantero, adj. Fore.
Demas, adv. Otherwise.—*Por lo demas*, In other respects.
Deparado, Provided, past part. of *De-parar*.
Deparar, v. To send, to give.
Derrumba, Precipitates, 3d pers. pres. ind. of *Derrumbar*.
Derrumbar, v. To precipitate.
Desaguisado, s. m. Evil, injury.
Desa, comb. pron. for *de esa*, Of this, in this.
Desaforado, adj. Rash.
Descalza, adj. Unshod, barefoot.
Descansado, adj. Disposed, prepared.
Desde, prep. From, from thence.
Desde luego, Then, at that time.
Desdeñar, v. To scorn, to detest.
Desdeñada, adj. Scorned.
Desear, v. To covet.
Desembarcadero, s. m. Landing place.
Desemijable, adj. Singular.
Deseo, s. m. Desire.
Desesperabase, Exasperated, 3d pers. imperf. ind. of *Desesperarse*.
Desesperarse, v. ref. To despair.
Deshora, s. f. Present hour.—*A deshora*, Suddenly.
Desistir, v. To desist.
Despejado, adj. Clever, smart.
Despeña, Descends, 3d pers. pres. ind. of *Despeñar*.

Despeñaba, Descended, precipitated, 3d pers. imperf. ind. of *Despeñar*.
Despeñar, v. To precipitate, to fall downwards.
Despertador, s. m. He who awakens.
Despues, prep. After, afterwards.
Esta, comp. pron. for *de esta*, Of this.
Estos, comp. pron. plur. for *de estos*, Of these.
Desviar, v. To deviate.
Desviarnos, Turn ourselves away.
Detener, v. To arrest, to stop.
Detenia, Stopped, arrested, 1st and 3d pers. imperf. ind. of *Detener*.
Determinacion, s. f. Determination.
Determinar, v. To determine.
Determinó, He determined, 3d per. past ind. of *Determinar*.
Di, Tell, say, 2d per. imper. of *Decir*.
Dia, s. m. Day.
Diabolo, s. m. Devil.
Dice, Says, 3d per. pres. ind. of *Decir*.
Dicen, They say, 3d per. pres. ind. of *Decir*.
Dices, Thou sayest, 2d pers. pres. ind. of *Decir*.
Dicho, Said, past of *Decir*.
Diciendo, Saying, pres. part. of *Decir*.
Diéron, Gave, 3d pers. past ind. of *Dar*.
Diez, adj. Ten.
Difícultoso, adj., Difficult.
Digas, Thou mayest tell, 2d pers. pres. subj. of *Decir*.
Digno, adj., Worthy.
Digo, I say, 1st per. pres. ind. of *Decir*.
Digote, I say unto thee.
Dije, I said, 1st pers. past ind. of *Decir*.
Dijese, Might tell, 1st and 3d pers. past subj. of *Decir*.
Dijo, Said, 3d pers. past ind. of *Decir*.
Dyome, He said to me.
Dijole, Said to him.
Dilatar, v. To defer, to delay.
Dilate, Delay, 3d pers. sing. imper. of *Dilatar*.
Dilátelo, Delay it, put it off.
Dilo, Tell it.
Dinero, s. m. Money.
Dió, Gave, he gave, 3d pers. past ind. of *Dar*.
Dios, s. m. God.
Dirás, Thou shalt say, 2d. pers. fut. ind. of *Decir*.
Diré, I will say, 1st pers. fut. ind. of *Decir*.
Discurrir, v. To dispute.
Discurso, s. m. Discourse, reasoning.
Disimular, v. To dissimulate.
Disputa, s. f. Dispute.
Disputar, v. To dispute.
Do, adv. Where.
Doblon, s. m. Doublon, Spanish gold coin, value about 34s.
Doce, adj. Twelve.
Doctor, s. m. Doctor.
Donde, adj. Where.
Dorado, adj. Golden.

Dormia, Slept, 2d pers. imperf. ind. of *Dormir*.
Dormir, v. To sleep.
Dos, adj. Two.
Doscientos, adj. Two hundred.
Duda, s. f. Doubt.
Dueño, Master, guardian.
Duerme, Sleeps, 3d pers. pres. ind. and
 Sleep, 2d pers. sing. imper. of *Dormir*.
Duro, adj. Hard.

E

Ea, interj. Ha.
Echarse, v. To throw one's self, throw
 yourself.
Eclesiástico, s. m. Ecclesiastic.
Edad, s. f. Age.
Educación, s. f. Education.
Effigies, s. lat. Image.
Ejército, s. m. Army.
El, art. m. sing. The.
El, pron. It, him, that.
Ella, pron. She, it.
Ellos, pron. They, them.
Embargo, s. m. Interdict.—*Sin embargo*,
 Nevertheless.
Embrazando, Braeing, pres. part. of
Embrazar.
Embrazar, v. To brace.
Embuste, s. m. Artifice, ruse, stratagem.
Empleo, s. m. Employ.
En, prep. In.
Enamorado, adj. Enamoured.
Encaminar, v. To travel.
Encaminó, Went onwards, 3d pers. past
 ind. of *Encaminar*.
Encargar, v. To charge.
Encargó, Charged, 3d pers. past ind. of
Encargar.
Encima, adv. Over, in conjunction.
Encomendar, v. To recommend.
Encomendase, I should commend, 1st
 pers. past subj. of *Encomendar*.
Encontraba, Met, 1st and 3d pers. im-
 perf. ind. of *Encontrar*.
Encontrar, v. To meet.
Enemigo, s. m. Enemy.
Energúmeno, s. m. Lunatic.
Enojar, v. To annoy, to irritate.
Enoje, Vex, 3d pers. sing. imper. of
Enojar.
Enseñar, v. To teach.
Enseñarme, To teach me.
Enschó, Taught, 3d pers. past ind. of
Enschär.
Entender, v. To understand, to show,
 to determine.
Entendia, I understood, 1st and 3d pers.
 imperf. ind. of *Entender*.
Entendimiento, s. m. Understanding.
Enternecer, v. To soften.
Enterneció, I softened, 3d pers. past
 ind. of *Enternecer*.
Enternecióse, I softened down.
Entónces, adv. There.
Entre, prep. Amongst, between.
Entretener, I shall entertain, 1st pers.
 fut. ind. of *Entretener*.

Entretener, To entertain, to amuse.
Entrar, v. To enter.
Entró, Entered, 3d pers. past ind. of
Entrar.
Enviar, v. To send.
Enviarte, To send thee.
Envió, Sent, 3d pers. past ind. of *Enviar*.
Era, Was, I was, 1st and 3d pers. im-
 perf. ind. of *Ser*. *Erase que se era*,
 What was, has been.
Eres, Thou art, 2d pers. pres. ind. of *Ser*.
Errar, v. To err.
Es, It is, 3d pers. pres. ind. of *Ser*.
Esa, adj. This, that.
Escapar, v. To escape.
Escaso, adj. Miserly.
Escuchar, v. To listen.
Escudcro, s. m. Squire, groom.
Escuela, s. f. School.
Escura, adj. Obscure, dark.
Escuridad, s. f. Obscurity, darkness.
Ese, adj. That.
Esencia, s. f. Essence.
Esforzaré, Will endeavour, 1st pers. fut.
 ind. of *Esforzar*.
Esforzarse, To force one's self, to en-
 deavour.
Eso, pron. That.
Español, adj. m. Spanish.
Española, adj. f. Spanish.
Espanto, s. m. Fright.
Especialmente, adv. Especially.
Espejo, s. m. Mirror, glass.
Espera, Waitest, 2d pers. pres. ind. and
 waits, 3d pers. pres. ind. of *Esperar*.
Esperaba, I expected, 1st pers. imperf.
 ind. of *Esperar*.
Espérume, Wait for me.
Esperanza, s. f. Hope.
Esperar, v. To wait, to expect, to
 hope.
Espolear, v. To spur.
Espumarajo, s. m. Foam.
Esta, adj. This.
Está, Is, 3d pers. pres. ind. of *Estar*.
Estaba, Was, 3d pers. imperf. ind. of
Estar.
Estaban, They were, 3d pers. imperf.
 ind. of *Estar*.
Estan, Are, 3d pers. pres. ind. of *Estar*.
Estar, v. To be.
Estas, adj. There.
Estatura, s. f. Stature, height.
Este, adj. This.
Esté, Be, let him be, may be, 3d pers.
 sing. imper. and pres. subj. of *Estar*.
Estéme, Be to me.
Estilo, s. m. Style, manner, duty.
Esto, pron. That, this.
Estoy, I am, 1st per. pres. ind. of *Estar*.
Estrella, s. f. Star.
Estrucndo, s. m. Great noise, hubbub.
Exhortar, v. To exhort.
Exhortáron, They exhorted, 3d pers.
 past ind. of *Exhortar*.
Exhortarónme, They exhorted me.
Extenso, adj. Extent.—*Par extenso*, In
 detail.

Extraño, adj. Strange.
Extraordinariamente, adv. Excessively.

F

Faltar, v. To fail.
Faltare, It may want, 3d pers. fut. sub. of *Faltar*.
Falte, Waut, 3d pers. sing. imperative of *Faltar*.
Fama, s. f. Rumour, fame.—*Legun is fama*, According to report, as it is said.
Fatiga, Fatigues, 3d pers. pres. ind. of *Fatigar*.
Fatigar, To fatigue.
Fe, s. f. Fact.
Ferula, s. f. Rod.
Fiel, adj. Faithful.
Figura, Fancy, 2d pers. sing. imperative of *Figurar*.
Figurar, v. To figure.
Figurate, Figure to yourself.
Filósofo, s. m. Philosopher.
Fortuna, s. f. Fate.
Forzar, v. To force.
Fué, Was, went, 3d pers. past ind. of *Ser* and *Ir*.
Fuí, Was, 1st pers. past ind. of *Ser*.
Fuente, s. f. Spring, fountain.
Fuera, Might be, 1st and 3d pers. cond. subj. of *Ser*.
Fuera, adv. Out, beyond.
Fuere, Should go, 3d pers. fut. subj. of *Ser*.
Fuerza, Forces, 3d pers. pres. ind. of *Forzar*.
Furioso, adj. Furious.

G

Ganadero, s. m. Grazier.
Ganado, s. m. Flock.
Gesto, s. m. Gest, grimace.
Gobierno, s. m. Government, management.
Golpe, s. m. Stroke, thump.
Golpear, v. To strike,—subs. Striking.
Gordo, adj. Fat.
Gran, adj. Great, grand.
Grande, adj. Great, grand.
Griego, adj. Greek.
Guardado, Reserved, past part. of *Guardar*.
Guardaba, Tended, guarded, 3d pers. imperfect of *Guardar*.
Guardar, v. To guard.
Gustaban, Enjoyed, 3d pers. imperfect ind. of *Gustar*.
Gustabanme, I enjoyed.
Gustar, v. To please.
Gusto, s. m. Taste.

H

Ha, It has, has, 3d pers. pres. ind. of *Haber*.
Haber, v. To have, to be, having.
Habermé, Having me.

Habia, I had, he had, she had, there was, he was, it was, 1st and 3d pers. imperf. ind. of *Haber*.
Habían, Had, they had, 3d pers. imperf. ind. of *Haber*.
Hábil, adj. Able.
Habilidad, s. m. Ability.
Hablar, v. To speak.
Habló, He spoke, 3d pers. past ind. of *Hablar*.
Habrá, Will have, there will be, 3d pers. fut. ind. of *Haber*.
Hace, Makes, 3d pers. pres. ind. of *Hacer*.—*Si hace noche*, When it is night.
Hacer, v. To do, to make, doing.
Hacerle, To make him.
Hacerme, To make me.
Hacia, prep. Towards.
Hacían, Made, 3d pers. imperf. ind. of *Hacer*.
Haga, May do, may make, 1st and 3d pers. pres. subj. of *Hacer*.—*Que no se me haga*, Let not be done to me.
Hallaban, They found, 3d pers. imperf. ind. of *Hallar*.
Hallar, v. To find.
Hallarse, To find one's self, to find yourself.
Hambre, s. f. Hunger.
Han, Have, 3d pers. pres. ind. of *Haber*.
Haré, Shall do, 1st per. fut. ind. of *Hacer*.
Has, Thou hast, 2d pers. pres. ind. of *Haber*.—*Has de saber*, You must know.
Hasta, prep. For, until, till.
Hay, There is.
Haz, Do, make, 2d pers. sing. imper. of *Hacer*.
Hazaña, s. f. Exploit, deed.
He, Have, 1st pers. pres. ind. of *Haber*.
He ahí, There now!—*He ahí lo que yo dije*, What! I told you.
He aquí, There is, here is.
Hecho, Made, past part. of *Hacer*.
Hecho, s. m. Exploit, deed.
Hemos, We have, 1st pers. pres. ind. of *Haber*.
Herir, v. To wound.
Hermano, s. m. Brother.
Hiciera, He would make, 3d pers. cond. subj. of *Hacer*.
Hiciesen, Might make, 3d pers. past subj. of *Hacer*.
Hiere, Stuns, 3d per. pres. ind. of *Herir*.
Hierro, s. m. Iron.
Hijo, s. m. Son, child.
Hija, s. f. Daughter, child.
Historia, s. f. History, tale.
Hizo, Did, acted, 3d pers. sing. past inf. of *Hacer*.
Hoja, s. f. Leaf.
Hombre, s. m. Man.
Hombro, s. m. Shoulder.
Hombruna, adj. f. Masculine.
Homecillo, s. m. Hatred, misanthropy.
Honradamente, adj. Honourably.
Hora, s. f. Hour.
Horror, s. m. Horror.

Hubiera, Had had, he had, 1st and 3d pers. cond. subj. of *Haber*.
Hubieron, They had, 3d pers. past ind. of *Haber*.
Humano, adj. Human.
Humedece, Water, 3d pers. pres. ind. of *Humedecer*.
Humedecer, v. To water.

I

Iba, It went, 2d pers. imperf. ind. of *Ir*.
Iglesia, s. f. Church.
Ignorar, v. To be ignorant of.
Imaginacion, s. f. Imagination.
Incentivo, s. m. Incentive.
Incesable, adj. Continual.
Incomparable, adj. Incomparable.
Industria, s. f. Industry, address.
Infinito, adv. Infinitely.
Insundir, v. To inspire.
Ingenio, s. m. Wit.
Inmediatamente, adv. Immediately.
Instante, s. m. Instant.
Insula, s. f. Island.
Intimo, adj. Interior, depth.
Intrépido, adj. Intrepid.
Ir, v. To go.
Irse, Go away.
Irás, Thou shalt go, 2d pers. fut. ind. of *Ir*.
Izquierdo, adj. Left.

J

Jamas, adv. Never, ever.
Juntar, v. To join.
Junta, adv. Close, near, by.
Junto, Joined, past part. of *Juntar*.
Jurar, v. Swear.

L

La, art. The, that.
La, pron. Her, it.
Lágrima, s. f. Tear.
Lanzon, s. m. Lance.
Largamente, adv. Largely.
Las, art. f. plu. The.
Las, pron. Them.
Lastima, Wounds, 3d pers. pres. ind. of *Lastimar*.
Lastimar, v. To wound, to offend.
Latina, adj. Latin.
Le, pron. Him, it, to him, to it, to you.
Lector, s. m. Reader.
Leer, v. To read, reading.
Legal, adj. Loyal.
Leído, Read, past part. of *Leer*.
Lejos, adv. Far.
Lengua, s. f. Tongue.
Les, pron. Them, to them.
Levantado, adj. Elevated.
Librar, To free, to deliver.—*En Librarle*, In rescuing you.
Libre, adj. Free.
Ligadura, s. f. Ligature, bond.
Linea, s. f. Line.
Lisonjaba, Flattered, 1st and 3d pers. imperf. ind. of *Lisonjear*.

Lisonjear, v. To flatter.
Llamaba, Called, 1st and 3d pers. imperf. ind. of *Llamar*.
Llamabase, He was called.
Llamada, Called.
Llamar, v. To call, to name.
Llamarse, To be called, to call himself.
Llamas, Callest thou, 2d pers. pres. ind. of *Llamar*.
Llegaba, Arrived, 3d pers. imperf. ind. of *Llegar*.
Llegaban, Arrived, trespassed, 3d pers. imperf. ind. of *Llegar*.
Llegando, Arriving, part. pres. of *Llegar*.
Llegandose, Approaching.
Llegar, v. To arrive, to approach.
Llegó, Arrived, he arrived, 3d pers. past ind. of *Llegar*.
Llegue, Arrive, 3d pers. pres. subj. of *Llegar*.
Lleno, adj. Full.
Llevaba, She carried, he conducted, 1st and 3d pers. imperf. ind. of *Llevar*.
Llevar, v. To carry away, to take, to lead.
Llevase, Might be carried, 1st and 3d pers. past subj. of *Llevar*.
Llevó, He carried, 3d pers. past ind. of *Llevar*.
Llevóme, He took me.
Llorar, v. To weep, to lament, to deplore.
Llore, May deplore, 1st pers. pres. subj. of *Llorar*.
Lo, art. The.
Lo, pron. It, that, the thing.—*Lo que*. What.
Lógica, s. f. Logic.
Lograr, v. Acquire.
Logré, I acquired, 1st pers. past ind. of *Lograr*.
Logres, Thou obtainest, 2d pers. pres. subj. of *Lograr*.
Los, art. m. pl. The.
Luego, adv. Recently, lately, afterwards, soon.
Lugar, s. m. Place, village.
Luna, s. f. Moon.

M

Madre, s. f. Mother, bed of a river.
Maestro, s. m. Master.
Mal, s. m. Evil.
Mala, adj. Sad.
Malhadado, adj. Unfortunate, unlucky.
Mañana, s. f. Morning.
Manera, s. f. Manner, degree.
Mano, s. f. Hand.
Manso, adj. Gentle.
Mauteado, adj. Tossed in a blanket.
Manteísta, s. m. Robed student.
Mantener, v. To maintain.
Mantenerse, Keep thyself.
Maravillarse, To be astonished.
Maravillo, I marvel, I wonder, 1st pers. pres. ind. of *Maravillar*.
Marchar, v. To march.
Marte, proper name, Mars.
Mas, adv. More, much, most.

Mas, conj. But.
Materia, s. f. Matter.
Mayor, adj. Greater, greatest, oldest.
Me, pron. Me, myself, to me.
Medio, adv. Half.—*Media noche*, Mid-night.
Medroso, adj. Timorous.
Mejor, adj. Better, best.
Memoria, s. f. Memory, list.
Menear, v. To stir.
Menease, Might stir, 3d pers. past subj. of *Menear*.
Menester, s. m. Need, necessity.
Menos, adv. Less, least.
Menuda, adj. Short, small, fine.
Merced, s. f. Grace.
Mes, s. m. Month.
Messes, Months, plur. of *Mes*.
Meter, v. To put.
Mezelar, v. To mix, to meddle.
Mezelarme, Interfere, meddle.
Mi, adj. My.
Mi, pron. Mine.
Mia, pron. Mine, my.
Miedo, s. m. Fear, dread.
Milagro, s. m. Miracle.
Mio, pron. Mine.
Mirando, Looking, seeking, pres. part. of *Mirar*.
Mirar, v. To seek, to regard, to guard.
Misma, adj. f. Same.
Mismo, adj. m. Same, self.
Mitigar, v. To mitigate.
Modo, s. m. Mode, manner.—*De modo que*, So that.
Monarquía, s. f. Monarchy.
Montar, To mount.
Monté, I mounted, 1st pers. past ind. of *Montar*.
Monte, s. m. Mountain.
Morir, v. To die.
Mostrar, v. To show.
Mostré, I showed, 1st pers. past ind. of *Mostrar*.
Mover, v. To move.
Movido, Moved, past part. of *Mover*.
Moza, s. f. Girl.
Muchas, adj. fem. plur. Many.
Mucho, adj. and adv. Much.
Muchos, Many, plur. of *Mucho*.
Muda, s. f. Ointment.
Muerto, adj. Dead.
Muestra, It appears, 3d pers. pres. ind. of *Mostrar*.
Mueva, May move, 3d pers. pres. subj. and Let him move, 3d pers. imperative of *Mover*.
Muger, s. f. Wife, woman.
Mula, s. f. Mule.
Mundo, s. m. World.
Murió, Died, 3d pers. past ind. of *Morir*.
Muslo, s. m. Thigh.
Muy, adv. Very, much.

N

Nacer, v. To be born.
Nací, Was born, 1st pers. past ind. of *Nacer*.

Nacido, Born, past part. of *Nacer*.
Nacimiento, s. m. Birth.
Naciste, Was born, 2d pers. past ind. of *Nacer*.
Nada, adv. Nothing, anything.
Nadie, pron. Any one, no one.
Natural, adj. Natural.
Naturalmente, adv. Naturally.
Negocio, s. m. Negotiation, business.
Negro, adj. Black, sad.
Ni, conj. Neither, nor.—*Ni ni*, Neither, nor.
Ningun, adj. Any, none.
Ninguna, adj. Any, none.
Niño, adj. Young.
No, adv. Not.
Noche, s. f. Night.
Nos, pron. Us, ourselves.
Notar, v. To remark.
Notas, Thou markest, 2d pers. pres. ind. of *Notar*.
Note, Mark, 3d per. pres. subj. of *Notar*.
Neutra, adj. f. Our.
Neustro, adj. m. Our.
Nuevo, adj. New.
Número, s. m. Number.
Nunca, adv. Never, in no way.

O

O, conj. Or.—*O, ó*, Either, or.
Obligacion, s. f. Obligation.
Obra, s. f. Office, execution, operation.
Oía, He heard, 3d pers. imperf. ind. of *Oir*.
Oído, Heard, past part. of *Oir*.
Oído, s. m. Ear.
Oir, v. To hear.
Oirnos, To hear us.
Ojo, s. m. Eye.
Óla, interj. Ho.
Ordenado, Ordained, past. part. of *Ordenar*.
Ordenar, v. To ordain.
Oro, s. m. Gold.
Oscuridad, s. f. darkness.
Osarse, Daring.
Oscur, adj. fem. obscure.
Otra, adj. f. Other, another.—*De otra*, In any other manner.
Oyeron, They heard, 3d pers. past ind. of *Oir*.
Oyó, Heard, 3d pers. past ind. of *Oir*.

P

Padre, s. m. Father.
Padrino, s. m. Godfather.
Pago, s. m. Payment, salary, recompence.
Palabra, s. f. Word.
Para, prep. For.
Parando, Stopping, pres. part. of *Parar*.
Parandose, Stopping themselves.
Parar, v. To stop.
Parece, It appears, 3d pers. pres. ind. of *Parecer*.
Parecer, To appear.
Parecí, Appeared, 3d pers. past ind. of *Parecer*.

Parecile, It appeared to him.
Parecíamos, We appeared, 1st pers. imperf. ind. of *Parecer*.
Pareció, Appeared, 3d pers. past. ind. of *Parecer*.
Parecióle, It appeared to him.
Parte, s. f. Place, source, cause, part.—
De otra parte, Besides.
Partir, v. To go forth, to divide, to part.
Pasa, Pass, 2d pers. sing. imperative of *Pasar*.—*Pasa adelante*, Continue.
Pasaba, Passed, 1st and 3d pers. imperf. ind. of *Pasar*.
Pasaban, Passed, 3d pers. imperf. ind. of *Pasar*.
Pasado, Passed, transported, past part. of *Pasar*.
Pasage, s. m. Passage.
Pasando, Passing, part. pres. of *Pasar*.
Pasar, v. To pass, to cross, to carry over.
Pasáron, Passed, 3d pers. past ind. of *Pasar*.
Pasáronse, They went.
Pasase, Could pass, could transport, he should transport, 1st and 3d pers. past subj. of *Pasar*.
Pasó, Carried over, 3d pers. past ind. of *Pasar*.
Paso, s. m. Pace, step.
Pastor, s. m. Shepherd, pastor, herd.
Pastora, s. f. Shepherdess.
Patada, s. f. Kick.
Pavor, s. m. Fear.
Pecho, s. m. Breast.
Pedante, s. m. Pedant, pedagogue.
Pedazo, s. m. Picce.
Pedir, v. To ask.
Peine, s. m. Comb.
Peligro, s. m. Peril, danger.
Peligroso, adj. Dangerous.
Pena, s. m. Suffering, pain.
Penetrado, Penetrated, past part. of *Penetrar*.
Penetrar, v. To penetrate.
Pensaba, Thought, 1st and 3d pers. imperf. ind. of *Pensar*.
Pensar, v. To think.
Pequeño, adj. Little.
Perder, v. To lose.
Perece, Perishes, 3d pers. pres. ind. of *Perecer*.
Perecer, v. To perish.
Pero, conj. But.
Persona, s. f. Person.
Pesadumbre, s. f. Chagrin, inquietude, anxiety.
Pescador, s. m. Fisherman.
Pida, Require, 3d pers. pres. subj. of *Pedir*.
Pié, s. m. Foot.
Pierde, Loses, 3d pers. pres. ind. of *Perder*.
Pierna, s. f. Leg.
Pintar, v. To paint, to describe.
Pinto, Describe, 1st pers. pres. ind. of *Pintar*.
Plegaria, s. f. Supplication, prayer.
Pobre, adj. Poor.

Poco, s. m. adj. and adv. Little.
Pocos, adv. plur. of *Poco*, Few.
Podamos, We may, 1st pers. pres. subj. of *Poder*.
Podemos, We can, 1st pers. pres. ind. of *Poder*.
Poder, v. To be able, may, can, should, would.
Podia, Could, I could, he could, 1st and 3d pers. imperf. ind. of *Poder*.
Podian, It could, 3d pers. imperf. ind. of *Poder*.
Podrá, Will be able, 3d pers. fut. ind. of *Poder*.
Podras, Thou wilt be able, 2d pers. fut. ind. of *Poder*.
Podremos, We may, 1st pers. fut. ind. of *Poder*.
Poeta, s. m. Poet.
Poner, v. To put.—*Poner las piernas al caballo*, To spur, to urge.
Ponerme, To put me.
Ponia, He put, 3d pers. imperf. ind. of *Poner*.
Por, prep. For, through, by, at.
Porque, conj. Because, why.
Porfiar, v. To strive.
Posible, adj. Possible.
Prado, s. m. Prairie, park.
Prebenda, s. f. Prebend.
Preceptor, s. m. Preceptor, teacher.
Precisado, Obligated, past part. of *Precisar*.
Precisar, To force, to oblige.
Predicar, v. To preach.
Preguntar, v. To ask.
Preguntó, Asked, 1st pers. past ind. of *Preguntar*.
Presto, adv. Promptly, soon.
Pretension, s. f. Pretension.
Principio, s. m. Commencement.
Prometer, v. To promise.
Prometido, Promised, past part. of *Prometer*.
Proponer, v. To propose.
Proponerles, To propose to them.
Proponerme, Propose to me.
Proseguir, v. To pursue, to continue.
Prosigue, Go on, continue, 2d pers. sing. imperative of *Proseguir*.
Prosiguió, Continued, 3d pers. past ind. of *Proseguir*.
Pudo, Could, he was able, 3d pers. past ind. of *Poder*.
Pudiese, He could, 3d pers. past ind. of *Poder*.
Pueda, Can, may be able, I can, 1st and 3d pers. pres. subj. of *Poder*.
Puede, Is possible, it may be, can, may, 3d pers. pres. ind. of *Poder*.
Puedes, Mayest, canst, thou canst, 2d pers. pres. ind. of *Poder*.
Pues, adv. conj. and interj. Since, then, well.
Puesto, Placed, past part. of *Poner*.—
Puesto que, conj. Although, at the same time.
Puesto, s. m. Place, post, appointment.

Punto, s. m. Point, moment.
Pusieran, Inspired, 3d pers. cond. subj. of *Poner*.
Puso, He put, 3d pers. past ind. of *Poner*.

Q.

Que, conj. As, than, if.—*Qui á lo que á mi me*, For as.
Que, pron. Who, which, that, what, whereat, wherefore.—*Lo que*, Which, what.—*La que*, Which.
Queda, Remain, 2d pers. sing. imper. of *Quedar*.
Quédate, Remain thee.
Quedaba, Remained, 1st and 3d pers. imperf. ind. of *Quedar*.
Quedar, v. To remain.
Quedáron, Remained, 3d pers. past ind. of *Quedar*.
Quedó, He became, 3d pers. past ind. of *Quedar*.
Quedo, adj. Quiet, tranquil, peaceable.
Queréis, Will wish, 2d pers. fut. ind. of *Querer*.
Querer, v. To wish, to love, to desire, will,—subs. Will.
Querido, Wished, desired, loved, past part. of *Querer*.
Quien, pron. Whom, he who, whomsoever, any one.
Quiera, May wish, 3d pers. pres. subj. of *Querer*.
Quiere, Wishes, you wish, 3d pers. pres. ind. of *Querer*.
Quiero, I wish, I mean, 1st pers. pres. ind. of *Querer*.
Quise, I wished, 1st pers. past ind. of *Querer*.
Quisiera, Should wish, 3d pers. fut. subj. of *Querer*.
Quisieres, Thou shalt please, 2d pers. fut. subj. of *Querer*.
Quiso, Wished, desired, 3d pers. past ind. of *Querer*.
Quizá, adv. Perhaps.

R

Rasgado, Torn to rags, past part. of *Rasgar*.
Rasgar, v. To tear up.
Raya, s. f. Limit, bound.
Regalar, v. To regale.
Regaláron, They regaled, 3d pers. past ind. of *Regalar*.
Reino, s. m. Kingdom.
Reir, v. To laugh.
Relieves, s. plu. Fragments.
Renta, s. f. Revenue, income.
Repetiendo, Repeating, pres. part. of *Repetir*.
Repetir, v. To repeat.
Reposo, s. m. Repose.
Reputacion, s. f. Reputation.
Resbalozo, adj. Slippery.
Resolucion, s. f. Resolution.
Resolver, v. To resolve.

Resolvió, He resolved, 3d pers. past ind. of *Resolver*.
Responder, v. To reply.
Respondió, Replied, 3d pers. past ind. of *Responder*.
Resucitar, v. To resuscitate.
Resuelto, adj. Resolved.
Retirar, v. To retire.
Retiró, Retired, 3d pers. past ind. of *Retirar*.
Reventaba, I burned with desire, 1st and 3d pers. imperf. ind. of *Reventar*.
Ria, May smile, 3d pers. subj. of *Reir*.
Rico, adj. Rich.
Rienda, s. f. Rein.
Rio, s. m. River.
Risco, s. m. Precipice.
Rodela, s. f. Buckler.
Rogar, v. To pray, to beg.
Rolliza, adj. Hardy, romping, rollicking.
Romano, adj. Roman.
Rompe, Breaks, bursts, 1st pers. pres. ind. of *Romper*.
Romper, v. To break.
Ruego, I beg, 1st pers. pres. ind. of *Rogar*.
Ruego, s. m. Prayer, entreaty.
Ruido, s. m. Noise.

S

Saber, v. To know.
Sabia, You knew, 3d pers. past ind. of *Saber*.
Sabio, s. m. Knowledge, wisdom.
Sacar, v. To draw, to secure.—*En sacarle*, In rescuing you.
Saco, s. m. Sack.
Salario, s. m. Salary.
Salí, Left, set out, 1st pers. past ind. of *Salir*.
Salir, v. To go forth, to set out.
Saltar, v. To leap.
Saltó, Mounted, 3d pers. past ind. of *Saltar*.
Salto, s. m. Jump, leap, hop.
Salud, s. f. Safety.
Salvo, adj. Safe.
Sazon, s. f. Season.
Se, pron. Himself, itself, herself, themselves.
Sé, Know, 1st pers. pres. ind. of *Saber*.
See, Let it be, 3d pers. sing. imperative of *Ser*.
Sed, s. f. Thirst.
Seguía, Followed, 3d pers. imperf. ind. of *Seguir*.
Seguidamente, adv. Currently, flowingly.
Seguir, v. To follow, to pursue.
Segun, prep. According to, as.
Seis, adj. Six.
Semejante, adj. Similar.
Señor, s. m. Signor, sir, gentleman.
Señora, s. f. Lady.
Sentencia, s. f. Sentence.
Sentido, Observed, past part. of *Sentir*.
Sentimiento, s. m. Sentiment.
Sentir, To smell, to observe.

Separar, v. To separate.
Separarme, To be severed from.
Ser, v. To be.
Será, It will be, 3d pers. fut. ind. of *Ser*.
Servido, Served, past part. of *Servir*.
Servir, v. To serve.
Si, conj. If.
Si, adj. Yes.
Si, pron. Himself, herself, itself.
Sido, Been, past part. of *Ser*.
Siete, adj. Seven.
Sigo, I continue, 1st pers. pres. ind. of *Seguir*.
Sigue, Continue, follow, 2d pers. sing. imperative of *Seguir*.
Sigamos, We may follow, 1st pers. pres. subj. of *Seguir*.
Silencio, s. m. Silence.
Sin, prep. Without.
Sino, conj. But, except.
Sitio, s. m. Site, place.
Sobre, prep. Upon.
Sobresaltar, Overwhelm, 3d pers. pres. ind. of *Sobresaltar*.
Sobresaltar, v. To frighten, to alarm.
Solamente, adv. Only.
Soledad, s. f. Solitude.
Soler, v. To be accustomed.
Solo, adj. Single, only,—adv. Alone.
Son, Are, 3d pers. pres. ind. of *Ser*.
Sonar, v. To sound, to vibrate.
Sonaba, It sounded, 3d pers. imperf. ind. of *Sonar*.
Sonaban, Sounded, 3d pers. imperf. ind. of *Sonar*.
Sordo, adj. Stunning, deafening.
Sosegarse, v. To tranquillise himself.
Soy, Am, 1st pers. pres. ind. of *Ser*.
Su, adj. pron. His, her, its, their.
Sus, plur. of *Su*, Their.
Suced, v. To arrive, to happen.
Sucedió, It followed, it happened, 3d pers. past ind. of *Suced*.
Succeso, s. m. Success.
Suele, It is accustomed, 3d pers. pres. ind. of *Soler*.
Suerte, s. f. Fate, destiny.
Suficientemente, adv. Sufficiently.
Suministraba, Supplied, ministered, 1st and 3d pers. pres. imperf. of *Suministrar*.
Supe, I knew how, I was able, 1st pers. ind. of *Saber*.
Supo, Knew, 3d pers. past indicative of *Saber*.
Susurro, s. m. Rustling.
Suyo, pron. His, hers.

T

Tal, adj. Such.
Talento, s. m. Talent, genius.
Tales, adj. Such.
Tambien, adv. Also.
Tan, adv. So, so much.
Tantas, adj. f. plur. So many.
Tanto, adj. m. s. So much, that.
Tantos, adj. m. plur. So many.

Tardaba, Delayed, 1st and 3d pers. imperf. ind. of *Tardar*.
Tardar, v. To delay.
Tardare, May delay, 3d pers. fut. subj. of *Tardar*.
Te, pron. Thee, to thee.
Temeroso, adj. Fearful.
Temor, s. m. Fear, dread.
Tendrá, Will take, 3d pers. fut. ind. of *Tener*.
Tener, v. To have, to hold.
Tenerme, To have me.
Tenga, Keep, 3d pers. sing. imperative of *Tener*.
Tengo, I have, 1st pers. pres. ind. of *Tener*.
Tenia, Had, I had, I held, I hoped, she had, 1st and 3d pers. imperf. ind. of *Tener*.
Tenian, They had, 3d pers. imperf. ind. of *Tener*.
Tentar, v. To tempt.
Terciar, v. To stop, to arrest.
Terció, Couches, 3d pers. past ind. of *Terciar*.
Término, s. m. Limit.
Ternura, s. m. Tenderness.
Terrible, adj. Terrible.
Testimonio, s. m. Testimony.
Tiempo, s. m. Time.
Tiene, It has, 3d pers. pres. ind. of *Tener*.
Tienes, Thou hast, 2d pers. pres. ind. of *Tener*.
Tiento, s. m. Tact, care.—*A tiento*, Warily.
Tierra, s. f. Country, ground, earth.
Tinieblas, s. f. plur. Darkness.
Tio, s. m. Uncle.
Tiraba, Inclined, tended, 1st and 3d pers. imperf. ind. of *Tirar*.
Tirar, v. To draw, to resemble.
Toda, adj. f. All.
Todo, adj. and subs. All.
Todos, adj. All.
Todavía, adv. Still, yet, always.
Toman, Take, 3d pers. pres. ind. of *Tomar*.
Tomando, Taking, pres. part. of *Tomar*.
Tomar, v. To take.
Topaba, Encountered, 1st and 3d pers. imperf. ind. of *Topar*.
Topabame, I encountered.
Topar, To encounter.
Toparemos, We shall discover, 1st pers. fut. ind. of *Topar*.
Torcer, v. To shun.
Tornar, v. To return.
Tornó, He turned, he went across, 3d pers. past ind. of *Tornar*.
Tras, prep. After.
Tratarse, To treat himself.
Trato, s. m. Commerce, intercourse.
Tres, adj. Three.
Trescientas, adj. Three hundred.
Tristeza, s. f. Affliction, sadness.
Trueco, s. m. Exchange.
Tu, adj. Thy.
Tu, pron. Thou.

Turbado, Troubled, past part. of *Turbar*.
Turbar, v. To trouble.
Tuviere, You should keep, 3d pers. past subj. of *Tener*.
Tuvo, He had, 3d pers. past ind. of *Tener*.

U

Ultimo, adj. Final.
Un, adj. A, an, one.
Una, adj. A, an, one.
Unas, adj. fem. Some.
Uno, adj. A, an, one.
Unos, adj. pl. Some.
Unica, adj. f. Unique, single.
Universidad, s. f. University.
Uso, s. m. Use, custom.—*A uso*, After the manner.

V

Vale, Is worth, 3d pers. pres. ind. of *Valer*.
Valer, v. To be worth.
Va, Goes, 3d pers. pres. ind. of *Ir*.
Valeroso, adj. Valorous.
Valian, Were worth, 3d pers. imperf. ind. of *Valer*.
Vamos, We go, 1st pers. pres. ind. of *Ir*.
Van, Go, 3d pers. pres. ind. of *Ir*.—*Si no me van á la mano*, If I am not prevented.
Vas, Thou goest, 2d pers. pres. ind. of *Ir*.
Vaya, May go, 3d pers. pres. subj. of *Ir*.
Ve, Sees, 3d pers. pres. ind. of *Ver*.
Vea, May see, 3d pers. pres. ind. of *Ver*.
Veces, Times, pl. of *Vez*.
Vedado, Forbidden, past part. of *Vedar*.
Vedado, s. m. Interdict, what is forbidden.
Vedar, v. To forbid.
Veia, He saw, 3d pers. imperf. ind. of *Ver*.
Vencedor, s. m. Conqueror.
Vencer, v. To conquer.
Vencerme, To conquer myself.
Vender, v. To sell.
Venia, Came, was coming, 3d pers. imperf. ind. of *Venir*.
Venir, v. To come.
Venimos, We came, 1st pers. past ind. of *Venir*.
Ventura, s. f. Chance.—*Por Ventura*, Peradventure.
Veo, I see, 1st pers. pres. ind. of *Ver*.
Ver, v. To see.
Vera, adj. Latin, True, real.
Verdad, s. f. Truth.—*De Verdad*, Verily.
Verdadero, adj. True.

Verde, adj. Green.
Vez, s. f. Time.
Viage, s. m. Journey.
Vida, s. f. Life.
Viendo, Seeing, pres. part. of *Ver*.
Viene, Comes, 3d pers. pres. ind. of *Venir*.
Viento, s. m. Breeze, wind.
Vieron, They saw, 3d pers. past ind. of *Ver*.
Viere, I should see, 3d pers. fut. subj. of *Ver*.
Viesen, Might see, 3d pers. past subj. of *Ver*.
Viniendo, Coming, pres. part. of *Venir*.
Viniere, Should come, 3d pers. fut. subj. of *Venir*.
Vió, Saw, he saw, 3d pers. past ind. of *Ver*.
Virtud, s. f. Virtue.
Visto, adj. Seen.
Viver, v. To live.
Vivo, adj. Awake, lively, alive.
Voces, Voices, pl. of *Voz*.
Voluntad, s. f. Will.
Volvamos, We may turn, 1st pers. pres. subj. of *Volver*.
Volver, v. To turn, to return, to change position.
Volverte, Thyself return.
Volviere, I should return, 1st pers. fut. subj. of *Volver*.
Volviere, Should be turned, 3d pers. past subj. of *Volver*.
Volvió, He returned, 3d pers. past ind. of *Volver*.
Vos, pron. You.
Voz, s. f. Voice, cry.
Vuelta, s. f. Turn, return.—*Dar una vuelta*, To execute an enterprise.
Vuestra, adj. f. Your.

Y

Y, conj. And.
Ya, adv. Since, already.—*Si ya no es que*, Unless.
Yendo, Going.
Yerba, s. f. Grass.
Yerra, Errs, 3d pers. pres. ind. of *Errar*.
Ferro, s. m. Mistake, error.
Yo, pron. I.

Z

Zabullida, Sunk, past part. of *Zabullir*.
Zabullir, v. To sink, to plunge.
Zahareña, adj. f. Wild, bold, cross-grained.
Zelillos, s. pl. Little jealousies.
Zonzorron, s. m. Caviller, critic.—*Zonzorino*, The censor.

HOW THE LEARNER SHOULD NOW PROCEED.

WE have said that the first aim of the learner in the study of a language, should be to attain some facility in Reading it. With the aid of a good dictionary, and the table of verbs we have given, the learner who has gone carefully through the preceding lessons should now be able to translate any easy Spanish author without much difficulty. We would recommend Gil Blas for his practice in reading, at least in preference to Don Quixote; the former is, it is true, a translation and the latter a native work, but the style of Father Isla (the translator of Gil Blas) is more flowing, and the wit more sparkling, than of Cervantes, whose obscure expressions and quaint sayings will often only embarrass the beginner. We have already given the English of all the words contained in the first chapter of Gil Blas; the learner must now draw out for himself, by means of the dictionary, a literal translation of the second chapter, and continue translating word for word, into English, until this process becomes no longer necessary. The second chapter of Gil Blas begins with the sentence, "*Iléteme aquí ya fuera de Oviedo.*" In order to translate this sentence into English, the learner on referring to his dictionary will find *hete* to signify *behold*; *me* he already knows to be the same in English; *aquí* has already occurred in the preceding text, and has been translated *here*; *ya* has likewise occurred before, and has been translated *now* and *already*; either will do; *fuera* has also occurred before, and has been translated *out*; *de* the learner knows to be *of*, and *Oviedo* he knows is the same in English, being the name of a place, and so common to both languages. The literal meaning of each word being discovered in this way, the entire sentence will be found to signify in English, "Here I am now out of Oviedo." So in other cases the learner must first find the exact meaning of each word in a sentence, and then determine the meaning of the sentence itself. For a time the learner will have frequently to refer to his dictionary and to the table of verbs, but as he proceeds, these consultations will gradually diminish in frequency, and ultimately he will be able to dispense with the dictionary altogether; then, so far as reading the language is concerned, the task will be accomplished. In translating, the learner will do well to bear in mind what has been said of the reflective pronoun *se*, under the head CONSTRUCTION, Section III.; what has been said of the pronouns generally, Section XXIV., the peculiarities attendant on the active verbs mentioned Section XVI., the use and application of enclitics spoken of in Section XIII., and the idiomatic expressions illustrated, Section XXIV. Without the nature of these characteristic features in the structure of the language be borne in mind, they will obstruct the learner in his progress at every step, and cause him to imagine difficulties where none exist.

We shall now leave the learner to his own efforts, satisfied that we have done all for him a master need do—he has nothing now to accomplish but what his own industry may achieve—we have left him at the threshold of the language without an obstacle to prevent his entry.

ROBERTSONIAN METHOD.

A

COURSE OF LESSONS

IN THE

ITALIAN LANGUAGE,

INTENDED FOR

THE USE OF PERSONS STUDYING THE LANGUAGE
WITHOUT A TEACHER.

BY

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HON. MEMB. W. L. C.

SECOND EDITION.

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P R E F A C E.

THE object of the present short series of lessons, is to give persons who may wish to acquire Italian by themselves, such an introduction to the theory and practice of the language as may enable them to prosecute its study with advantage.

With a view of aiding, as far as possible, the student who is disposed to dispense with oral instruction, we have given a practical view of the pronunciation, embracing every detail that is essential to a correct enunciation of the language.

There is much in Italian that entitles it to claim the proud and lofty position of being the most perfect of all the languages that have yet been made the medium of intercourse amongst mankind. No language can vie with Italian in the harmony of its intonation ; and none, either ancient or modern, has attained so perfect a relation between orthography and pronunciation. Whatever degree of perfection the ancient Greeks and Romans may have reached, and however pre-eminent the mighty efforts of their genius may stand over the mediocrity of later times, their languages were still characterised by the chaos from whence they issued. Italian may be considered the language of Cæsar, wrought by successive ages into form and beauty ; it may not possess the bold vigour of its hoary ancestor, but it also wants its anomalies and obscurities.

A knowledge of Italian is deemed an essential requisite in an elegant education, so it is studied almost exclusively by denizens of fashion. We think that it might also be studied with advantage by the learned ; it exhibits the degree of perfection of which a language is susceptible—it shows how

the written and spoken languages of a people may be assimilated,—and so it might suggest a means of imbuing with something like stability the English language, which, without some effort to strengthen its vitality, is likely, in course of time, to become incomprehensible even to the natives themselves.

To any one possessed of a moderate degree of intelligence, the acquisition of Italian can present little difficulty. We have consecrated the following lessons to the illustration of points most likely to embarrass the beginner ; and we can assure the industrious student that, if he follows implicitly the instructions we have given him, he will eventually attain a correct pronunciation and a perfect knowledge of Italian.

February, 1843.

NOTICE TO SECOND EDITION.

The present edition of this course of lessons has been carefully revised ; some emendations calculated to facilitate the learner in comprehending the instructions laid down have been introduced. The author takes this opportunity of thanking his numerous correspondents for their suggestions relative to the improvement of his works.

13, LONDON WALL,

August, 1843.

THE ITALIAN LANGUAGE.

LESSON FIRST.

READING.

I VIAGGIATORI AVIDI.

Tre viaggiatori trovarono sulla via un tesoro e dissero : noi abbiám fame, che un di noi vada a comperar di che mangiare. Un d'essi partì tosto coll' intenzione di recar il cibo.

In order to read the above, the learner will have to be taught, first, the pronunciation of the words, and then their signification. We shall therefore repeat the text, and place under each Italian word such a combination of letters as may convey to the English learner a notion of its pronunciation, together with accents to point out the syllables on which the stress of the voice should be made to repose. This done, we shall again repeat the text, and place under each Italian word its exact equivalent in English. A careful examination of these two tables will enable the learner to pronounce the words in Italian with a sufficient degree of accuracy, as also to translate the passage we have chosen as the text of our present lesson correctly into English. We may here observe, that a little attention bestowed at the outset will be of great ultimate advantage ; if the learner forms an accurate conception of the value and meaning of the words now, he will experience little difficulty with the exercises of the lesson that are to follow.

The following is a repetition of the text, with the pronunciation and accentuation of each word.

I VIAGGIATORI AVIDI.
Ee vee-aj-jee-a-to'-ree a'-ve-dee.

Tre viaggiatori trovarono sulla via un tesoro
Trè* vee-aj-jee-a-to'-ree tro-var'-ono sool'-la vee'-a oon tai-so'-ro
e dissero: noi abbiám fame, che un di noi
è dees'-ero: no-ee ab-yam' fa'-my, kay oon dee no-ee
vada a comperar di che mangiare. Un d'essi
va'-da ah eom-prar' dee kay man-ja'-ry. Oon dai'-see
partì tosto coll'intenzione di recar il cibo.
par-tee' tos'-to kol-een-ten-tse-on'-ai dee rai-kar' eel chee'bo.

In reading the pronunciation of the words, the learner should pronounce each syllable distinctly, before enunciating the entire word, taking care to rest the voice on the syllables marked with the accent, and glide over those that are not accented.

The learner, after carefully going over the above, should read the text itself. He should do so aloud, so as to accustom his ear to the sound of the Italian words.

TRANSLATION.

The following is the text of the lesson again repeated, with the English of the words.

I VIAGGIATORI AVIDI.
The travellers avaricious.
Tre viaggiatori trovarono sulla via un
Three travellers found on the way a
tesoro, e dissero: noi abbiám fame, che
treasure, and they said: we have hunger, that
un di noi vada a comperar
one of us go (let one of us go) to to buy
di che mangiare. Un d'essi partì
of what (something) to eat. One of them went away
tosto coll'intenzione di recar il cibo.
immediately with the intention of to bring the food.

Aided by the above translation, the learner will now be able to read into English the text as it is printed on the opposite page. As the words of the text are to form the basis of the other exercises of the lesson, it is essential that they be thoroughly known. Before proceeding further, the learner should submit himself to a strict examination as to his proficiency in this particular.

* Pronounce *e* marked thus è, like *e* in the word *wed*.

PHRASES.

It will be observed, from the translation we have given of the text, that the Italians use the phrase *di che* to express the English word *something*, and instead of saying *we are hungry*, say *we have hunger*. As the two languages vary in this way to a considerable extent, it is necessary that the learner make himself familiar with the value of the sentences, as well as the words: it will be as useful, for example, to bear in mind that *di* and *che* together signify *something*, as to know that these words individually signify *of* and *what*. The learner should arrange the sentences of the text, with their English equivalents in opposite columns, so that he may subject himself to an examination as to his knowledge of the sentences, as well as the words of the text.

CONVERSATION.

We may now suppose the learner to be perfectly conversant with the words and idiomatic expressions contained in the text. The next step is to make a practical application of them. In order that this may be done, we shall now construct a conversation on the subject of the text, made up of the words and expressions it contains. This exercise should be gone over aloud, the answers being covered over until a reply has been made from recollection. To extend the colloquy as much as possible, we shall introduce the following new words, with which the learner will have to make himself acquainted:—

Signore	<i>Sir</i>	. . .	pronounced	<i>seen-yo'-rai</i> .
Dove?	<i>where?</i>	. .	„	<i>do'-vy</i> .
Quando?	<i>when?</i>	. .	„	<i>quan'-do</i> .
Chi?	<i>who?</i>	. .	„	<i>kee</i> .
Perchè	<i>why</i>	. .	„	<i>per-kay'</i> .
Sì	<i>yes</i>	. .	„	<i>see</i> .

The translation and pronunciation of all the words we shall introduce in the following exercise having been already given, the learner has no difficulty here to encounter.

Che trovanoo i viaggiatori? . . Un tesoro.
 Dove? Sulla via.
 Trovarono il cibo? . . . Non Signore.

Trovarono di che mangiare ?	Non Signore.
Trovarono un tesoro ? . . .	Sì Signore, trovarono un tesoro.
Che dissero ?	Dissero, noi abbiám fame.
Quando ?	Quando trovarono il tesoro.
Dissero, noi abbiamo di che mangiare ?	Non Signore.
Dissero, noi abbiamo il cibo ?	Non Signore.
Che dissero ?	Dissero, noi abbiám fame.
Dissero, che un di noi vada ?	Sì Signore, dissero, che un di noi vada a comperar di che mangiare.
Quando ?	Quando trovarono il tesoro.
Partì un d'essi ?	Sì Signore, un d'essi partì.
Perchè ?	Per comperar di che mangiare.
Chi trovò un tesoro ?	I viaggiatori.
Quando trovarono il tesoro, che dissero ?	Dissero, che un di noi vada a comperar il cibo.
Quando dissero, noi abbiám fame ?	Quando trovarono il tesoro.
Quando i viaggiatori dissero, che un di noi vada a comperar di che mangiare chi partì ?	Un d'essi.
Quando partì l'un d'essi ? .	Partì tosto.

CONSTRUCTION.

Under the head CONSTRUCTION, we shall bring into view such points of the text as exhibit the general structure of the language. Our object in this, is to furnish the learner with some rules and principles, to guide him in writing Italian.

I.

THE ARTICLE.

<i>I</i> viaggiatori avidi .	<i>The</i> avaricious travellers.
<i>Su-la</i> via	<i>On the</i> road.
<i>Il</i> cibo	<i>The</i> food.

It will be seen from the above phrases, quoted from the text, that the English word *the* is rendered in Italian by a variety of words ; in one case *the* is represented by *i*, in another by *la*, and in a third by *il* ; and, as these different forms of the Italian

equivalent for the English article cannot be employed indiscriminately, it is necessary that the learner should know when to use the one, and when the other.

In Italian, as in most other languages, there are only two genders, the masculine and the feminine ; all objects in nature, as well as men and women, being said to be either male or female ; the word *door*, for example, in Italian is feminine, whilst the word *knocker* is said to be masculine.

This distinction of inanimate objects by gender has its use. In English, the words *the host* may mean either an army or a licensed victualler ; in the same way in Italian, the word *oste* may either signify *an army* or *a tavern-keeper* ; but in the one case the word is said to be feminine, in the other masculine ; and a different form of the article being employed under these two circumstances, the meaning intended to be conveyed by the word is thus clearly indicated.

Besides the forms of the article employed to point out the genders of nouns, there is another set employed to distinguish the number. In English, when more than one of an object is spoken of, an *s* is added to the singular form of the word, as *the king, the kings*. An *s* is never employed in Italian for this purpose, and it very often happens that a word has precisely the same form in the plural that it has in the singular—as *il rè*, the king, *i rè*, the kings—the distinction of number depending entirely upon the form of the article.

The article serving so many important purposes, the necessity of becoming familiar with its various forms and the cases in which they are employed is apparent. The following table, if carefully committed to memory, will enable the learner to render the English article in all cases correctly.

Before masculine nouns* *the* is rendered by *il*, as—

Il signore	. . . .	The gentleman.
Il tesoro	. . . .	The treasure.
Il cibo	. . . .	The food.

* We shall not at present give rules for distinguishing the genders of nouns ; the learner must in the mean time judge the genders of the words in the text by the articles he finds before them.

But when the word begins with a vowel, the *il* is changed into *l'*, as—

L'avido	The miser.
L'inglese	The Englishman.
L'italiano	The Italian.

Before feminine nouns *the* is rendered by *la*, as—

La Signora	The lady.
La via	The way.
La povera	The poor woman.

As in the case of the masculine article, *la* before a vowel is abridged in *l'*, as—

L'avida	The female miser.
L'intenzione	The intention.
L'italiana	The Italian woman.

Before masculine nouns in the plural, *the* is rendered by *i*, as—

I Signori	The gentlemen.
I tesori	The treasures.
I cibi	The eatables.

But when a masculine noun in the plural begins with a vowel, *i* is changed to *gli**, as—

Gli avidi	The misers.
Gl' inglesi	The Englishmen.
Gl' italiani	The Italians.

the *i* of the *gli* being elided before another *i*.

Before a feminine noun in the plural, *the* is rendered by *le*, as—

Le Signore	The ladies.
Le vie	The ways.
Le intenzioni	The intentions.

These then are the various points to be attended to by the learner in translating the English article *the*. It is also to be

* For the pronunciation of *gli*, see article Pronunciation, page 15.

observed, that when a word begins with *z* or an *s*, followed by another consonant, *the* is rendered by *lo*, and by *gli* in the plural.

It will be seen by the foregoing table, that masculine nouns generally end in *o*, and have *i* in the plural; that feminine nouns generally end in *a*, and have *e* in the plural. The same is the case with adjectives, which must agree in gender and number with the noun they accompany, as—

La bella Signora. . The beautiful lady.

We shall give some phrases in English, under the head COMPOSITION, to be translated into Italian, in order that the learner may make a practical application of these observations.

II.

Noi abbiām di che mangiare. We have something to eat.
Noi abbiamo il tesoro . . . We have the treasure.

In the above sentences we have the word corresponding in Italian to the English *have*, written in one case *abbiam*, and in another *abbiamo*. The reason of this is, that all words in Italian end in a vowel, but this final vowel may be omitted whenever such an omission contributes to the harmony of a sentence. The application of this singular attribute in Italian words is, except in a few instances, quite arbitrary; the learner may omit or employ the final vowel, as well in writing as in pronunciation, according to the dictates of his own taste: this is a matter of euphony in which he is entirely left to himself.

III.

Abbiām di che mangiare . We have something to eat.
Trovarono un tesoro . . They found a treasure.

As in the case of final vowels, the use or omission of the pronouns *I*, *we*, *you*, *they*, etc., is optional. The Italian verbs express these words in their terminations, and consequently in cases where no particular emphasis is wanted it is better to omit them. In ordinary conversation, we would not say, “*noi abbiamo un tesoro*,” but simply “*abbiamo un tesoro*,” the *noi*, *we*, being in such a case in a great measure superfluous.

IV.

HOW TO ASK A QUESTION.

Abbiamo di che mangiare ? Have we anything to eat ?
 Perchè partì ? . . . Why did he go away ?

In English, in asking a question, the practice is to place the pronoun after the verb, as—Have *we* anything to eat ? We have said that the pronouns are not expressed in Italian ; it follows then that a question must be put in the latter language precisely in the same words as the affirmation ; thus, if *abbiamo di che mangiare* signifies “ we have something to eat,” the same words, with a note of interrogation at the end, will also signify “ have we anything to eat ?”

Under certain circumstances, it is the practice in English to use the words *do* and *did* in asking questions ; there are no such words as *do* and *did* in Italian. The word *partì* means “ he went away ;” so *partì ?* signifies “ did he go away ?—the word *dissero* is “ they said ;” so *dissero ?* is “ did they say ?” The construction of a question in Italian is therefore a matter of the utmost possible simplicity.

V.

Che un di noi vada . . . Let one of us go.

The learner should not rest satisfied in the study of a language with merely what is told him. An intelligent student will endeavour to find out for himself a great many things. By considering the words of any particular idiom he will endeavour to discover for himself in what it consists, and so dip a little deeper into the subject than what meets his eye. By such means not only a thorough knowledge of a language will be obtained, but also such a critical acquaintance with it as may aid him in the study of cognate subjects. It would be difficult for us to explain at length all the peculiarities of structure that occur in the short portion of text we have given as the subject of the present lesson ; there are many phrases, such as that we have cited above, whereof the learner must discover the logic for himself ; and certainly no great degree of mental exertion is necessary to comprehend why “ that one of us may go ”

signifies "one of us must go;" but in tracing such relations and exercising the ingenuity in logically identifying an assemblage of words with the meaning they convey, consists the true art of acquiring language; and by this kind of inquiry the learner will not only benefit himself, but he will benefit us, in so far as he will profit the more by our instructions, and so promote the practical effect and increase the utility of our method.

VI.

Sulla via	On the road.
Coll' intenzione . .	With the intention.
Dei viaggiatori . .	Of the travellers.

The above sentences occurring in the text, exhibit to us a peculiarity in the Italian construction that requires to be specially noted. In English, the words *do not* are very generally abbreviated into *don't*, and *it is* are not unfrequently made to assume the form *'tis*. Something similar takes place in Italian, subject however to fixed and determined rules, which must in all cases be followed. When in Italian any of the prepositions, *of*, *at*, *to*, *from*, *with*, or *in*, are immediately followed by a form of the article *the*, the preposition combines with the article and gives birth to a new word. As an example of this, we shall exhibit the combinations formed by the preposition *di*, *of*, in conjunction with the various forms of the article *the*.

di and il <i>form</i> del,	<i>as del tesoro, of the treasure.</i>
di „ i „ dei or de' „	de'tesori, <i>of the treasures.</i>
di „ la „ della,	della carne, <i>of the meat.</i>
di „ le „ delle,	delle carni, <i>of the meats.</i>
di „ l' „ dell',	dell' avido, <i>of the miser.</i>
di „ gli „ degli,	degli avidi, <i>of the misers.</i>

In the same way

in and il <i>form</i> nel,	<i>as nel tesoro, in the treasure.</i>
in „ i „ nei or ne' „	ne'tesori, <i>in the treasures.</i>
in „ la „ nella,	nella carne, <i>in the meat.</i>
in „ le „ nelle,	nelle carni, <i>in the meats.</i>
in „ l' „ nell',	nell'avido, <i>in the miser.</i>
in „ gli „ negli,	negli avidi, <i>in the misers.</i>

It will be seen then, that *of* and *the*, when together are not written *di* and *il*, or *di* and *la*, but are rendered by *del* before a masculine noun, and *della* before a feminine word; in the same way the preposition *con*, *with*, and *il* form *col*; the preposition *per*, *for*, and *il* form *pel*; the preposition *su*, *on*, and *il* form *sul*; the preposition *a*, *to*, or *at*, and *il* form *al*; and the preposition *da*, *from*, and *il* form *dal*. These combinations going through precisely the same series of changes as the words *del* and *nel* that we have declined in full.

It is necessary that the learner make himself familiar with the nature of this union of article and preposition, as in writing Italian he will scarcely meet with a sentence of which one or other of these combinations do not form a part.

VII.

No, Signore No, Sir.

Conversation is undoubtedly the primary aim of every one who studies a modern tongue—all who begin the study of a living language, do so in the hope of one day or other being able to speak it. Aid to the learner in attaining this object, we should imagine, ought to be afforded by the elementary treatises on the subject; but so far from this being the case, we have not seen any book in the English language that professes to assist the learner in speaking Italian. Apart from any other advantage our method may be found to possess, it will at least be found to render the learner some assistance in this important matter. Teachers appear generally to suppose that the learner should be taught all the words of a language, and all the desinences of the words, before he is taught its colloquial use. We conceive that a learner cannot be too early introduced to the practice of a language; we think that as soon as a few words are known, they may be advantageously made use of, in illustrating the principles of conversation.

In § IV. we have explained the manner of asking a question; we have now to show how a question is answered in cases where a negation is to be expressed.

It will be observed, from the sentence quoted at the head of this article, that the negative particle *no*, is used in precisely the same manner and under similar circumstances in Italian as in English.

When, however, a negative sentence embraces an entire proposition, a different kind of expression is employed. In Italian, the negation is constructed by putting the negative particle *non* before the verb of the sentence, in the following manner—

Non sò I do *not* know.

Non trovarono un tesoro . They did *not* find a treasure.

If the phrase *abbiam fame* expresses *we are hungry*, then *non abbiam fame* will express *we are not hungry*, and so in all other cases the word *non* is placed before the verb of the affirmative form of the sentence—to say more on this subject would only be to complicate the matter.

It will be necessary for the learner to bear in mind, in translating a negative sentence into Italian, that the words *do* and *did*, often found in English negations, are a sort of exuberance of the English idiom, and are not found employed in the same way in any other language. The learner will have to observe that the expressions

I do not know.

I did not know.

may be expressed quite as well, so far as the sense is concerned, by—

I know not.

I knew not.

The former of these manners of speaking, that containing the *do* and *did*, cannot be rendered literally into Italian, whilst the latter may be translated word for word, thus :

Non sò.

Non sapeva.

We mention this matter more particularly, as we have often found beginners very much at a loss what to make of the *do's* and *did's* in translating English negations.

VIII.

La via The way.

In all languages there are certain words which, though the same in orthography, are very different in meaning ; this is the case with some of the words that represent the article *the* in Italian ; and as these words are very much employed in both their significations, it is necessary that the learner be able to distinguish when they are used in one sense, and when in another. When the words *lo*, *la*, *gli*, *le*, are used before a noun, as in the case of *la*, in the sentence we have quoted above, they are articles, and are equivalent to *the* in English ; but when they occur with a verb, they are no longer articles, but pronouns, and require to be translated in the following manner—

<i>Lo</i> ,	with a verb,	by <i>him</i> or <i>it</i> .
<i>La</i> ,	„	<i>her</i> or <i>it</i> .
<i>Gli</i> ,	„	<i>to him</i> , <i>to them</i> .
<i>Le</i> ,	„	<i>them</i> .

Thus, if the learner meets with *lo trovarono*, he will be aware, that as *trovarono* implies an action, *lo* will have to be rendered by *him* or *it* in English. In our next conversational exercise we shall introduce these words in both their capacities, and shall expect the learner to discriminate their meaning without any further explanation.

IX.

Via signori Come along, gentlemen.

The word *via* in the text of our lesson has simply the signification of a way or road. *Via* has however a variety of other significations in Italian, amongst which the most remarkable is the one it has in the sentence given above. *Via* is commonly used with the verb to go, in the same way as the English adverb *away* : thus, *go away* is in Italian *andate via* ; an expression generally used in cases where *be off with you* would be used in English. We shall in this way occasionally

allude to the idiomatic use of words occurring in our lesson, so that the learner may be acquiring some notion of the irregularities of the language as he proceeds.

X.

Sì, Signore. Yes, Sir.

The learner, in studying a foreign language, may expect to meet some little peculiarities that may appear very singular; he will occasionally find combinations of words that are quite new to him, and at the same time very much at variance with all his preconceived notions of the organization of language. This will probably be the case with some of the Italian sentences, containing the little word *si*; this word as regards its various attributes having no equivalent in the English language.

Si, besides being equivalent to the English abverb *yes*, is a pronoun, and is rendered in the dictionaries by *itself*, *himself*, or *themselves*. One or other of these words will generally translate *si*; but, in order to comprehend the phrase in which it is so translated, it will be necessary to give a more extended signification to the words *itself*, *etc.*, than they usually possess.

In English, the expressions—

The sun discloses himself to the world below,
and

The sun is disclosed to the world below,
convey precisely the same notion, the sentence *is disclosed* and *discloses himself* being nearly equivalent; in the same way in Italian, the primitive meaning of the word *si*, has been extended to express a passive act, a process performed, or operating by its own agency; but this principle is carried to a much greater extent in Italian than in English, and the *si* will be found employed in cases where the English construction will not admit of *himself*, or *itself*, being used; for example, in the following phrases:

Il pane si mangia . . . Bread is eaten.

Si dice It is said.

The reflective pronoun, *itself*, cannot be used in English in

such expressions as these: to translate *il pane si mangia*, by *bread eats itself*, would be to produce an assemblage of words of which it would be difficult to imagine the import.

Si, then, as a pronoun, is used in expressing a reflective act, as *si trovò*, *he found himself*, in which the agent and the object are one, and in expressing an action in which no agent appears, as *si dice*, *it is said*; in the first case, the *si* may be rendered in English by *himself*, *itself*, or *themselves*, as the case may be, but in the second, a part of the verb *to be* must be employed in translating it.

Although, as we have seen, *itself*, *himself*, or *themselves*, may in general be considered the equivalents to the pronoun *si*, there are cases where, in translating *si* by one or other of these words, a meaning would be given to the sentence in which the *si* occurs totally opposite to that it was intended to convey; for example, the phrase

Si loda l'uomo virtuoso . The virtuous man is praised.

Were we to translate the *si* in this sentence by one of the English reflective pronouns, we should have "*the virtuous man praises himself*," a translation that obviously exhibits its own inaccuracy. We shall revert to the use and value of the pronoun *si* in a future lesson.

PRONUNCIATION.

CHARACTERISTICS.

Of all the modern European languages, the pronunciation of Italian is most easily acquired without the aid of a teacher. There are no silent letters to embarrass the learner, every word is pronounced precisely as it is written. What contributes most to render the pronunciation of Italian of easy acquisition to the English learner is, that there are no sounds used in it which are not also to be found in English. We have, therefore, no new sounds to teach; the learner has only to become familiar with the value of the letters, and his task is accomplished. There are, however, two sounds rarely used in English, but

which from their frequent recurrence in Italian may be styled the characteristics. These are the liquid sounds of *gn* and *gl*, to which we shall now direct the learner's attention.

The first of these sounds, that of the *gn*, presents little difficulty ;—it has already occurred in the word *Signore*. We have written this word—

seen-yó-rai.

And the learner may readily form a conception of the sound from the manner we have exhibited it in this instance.

The letters *gl* have in Italian the sound of the double *l* in the English word *William*, as in the case of the words—

Famiglia, *family*, pronounced *fam-eel'-ya*.

Figlio, *son*, ,, *feel'-yo*.

The only difficulty with this sound, lies in transferring it to *gl* when these letters begin a word, as in the case of the article *gli*, the ; but a little attention on the part of the learner to the nature of the sound he gives the double *l* in the word we have named, will enable him to pronounce the *gl* in all cases correctly.

An exact conception of the sounds of the *gn* and *gl* being formed, there is little else in the pronunciation of Italian that can cause the learner any difficulty. A moderate possession of the sentiment of harmony, and a little attention to the principles of the language, will enable any one to pronounce Italian with a greater degree of purity than two-thirds of the natives themselves.

COMPOSITION.

The learner must now translate the following phrases in Italian. In order to acquire the detail of a language a little labour is necessary, and care bestowed in writing it will be most productive of advantage in this respect. The learner may translate the whole of the following phrases by means of the words in the text, of which he has already had the translation and pronunciation. His accuracy will depend on the degree of attention he has paid to the preceding exercises, and to our remarks on the structure of the language under the head

CONSTRUCTION. We shall give a translation of these phrases in the next lesson, so that the learner may compare his translation with ours, and see what degree of accuracy he has attained in writing Italian.

The traveller.	What have we?
The treasure.	Have we anything to eat?
The miser.	They found.
The treasures.	What did they find?
The eatables.	They found a treasure.
The misers.	Where did they find the treasure?
The road.	When did they find a treasure?
The lady.	Did the travellers find anything to eat?
The intention.	Did they find wherewithal to buy food?
The ways.	One of the travellers must go and buy food.
The ladies.	The lady must go and buy something to eat.
The intentions.	He went away.
An Italian.	Who went away?
A traveller.	The lady went away.
A gentleman.	Why did she go away?
Three misers.	When did she go away?
Three ladies.	She went away immediately.
Three English women.	They said.
Three poor men.	What did they say?
The avaricious gentleman.	The travellers said; We are hungry.
The avaricious gentlemen.	Did they say, one of us must go and buy something to eat?
The beautiful Italian lady.	Did they say, let one of us go and buy food?
The poor lady.	
The beautiful road.	
The beautiful Englishwomen.	
The poor ladies.	
The beautiful roads.	
We have.	
We have a treasure.	
We have something to eat.	
We have the wherewithal to buy food.	

When the learner has accomplished this exercise, he will have read, written, and spoken a little Italian; our method thus embracing within a single lesson a series of exercises that will enable the diligent student to attain a certain degree of perfection in READING, WRITING, and SPEAKING the language.

LESSON SECOND.

READING.

REPETITION.

THE following reading lesson consists of a free translation of the English phrases and sentences given in the last lesson to be turned into Italian. If the learner has already translated these phrases, he should compare his translation with that we give below, observing carefully the points (if any) in which an error has been committed. The words having all occurred in the preceding lesson, their meaning, pronunciation, and accentuation, have already been given.

Il viaggiatore. Il tesoro. L'avidò. I tesori. I cibi. Gli avidi. La via. La signora. L'intenzione. Le vie. Le signore. Le intenzioni. Un Italiano. Un viaggiatore. Un signore. Tre avidi. Tre signore. Tre Inglesi. Tre poveri. Il signore avido. I signori avidi. La bella Italiana. La povera signora. La bella via. Le belle Inglesi. Le povere signore. Le belle vie. Abbiamo. Abbiamo un tesoro. Abbi-
am

di che mangiare. Abbiàm di che comperar il cibo. Che abbiàm ? Abbiàm di che mangiare ? Trovarono. Che trovarono ? Trovarono un tesoro. Dove trovarono il tesoro ? Quando trovarono un tesoro ? Trovarono i viaggiatori di che mangiare ? Trovarono di che comperar il cibo ? Vada un dei viaggiatori a comperar il cibo. Vada la signora a comperar di che mangiare. Partì. Chi partì ? La signora partì. Perchè partì ? Quando partì ? Partì tosto. Dissero. Che dissero ? I viaggiatori dissero, abbiàm fame. Dissero, che un di noi vada per comperar di che mangiare ? Dissero, vada un di noi a comperar il cibo ?

TEXT.

Ma disse, cammin facendo, fra se stesso, è d'uopo ch'io avveleni la carne onde i miei due soci muoiano mangiandone, e così avrò tutto il tesoro per me solo. Egli eseguì il suo disegno, e pose il veleno in ciò che aveva recato per mangiare.

As in the case of the text given in the preceding lesson, we shall now proceed to give first the pronunciation of the words given in the above, and then their signification. The following is a repetition of the portion of text that is to be the subject of the present lesson, with the pronunciation and accentuation placed under each word.

Ma	disse,	cammin	facendo,	fra se stesso
Ma'	dees'-sy,	cam-meen'	fa-chèn-do,	fra_sai_stais'-so
è	d'uopo	ch'io	avveleni	la carne
è	dwo'-po	kee-o	av-vail-ai'-nee	la_car'-ny on'-dy e me'-i*
due	soci	muoiano	mangiandone	e così avrò
doo'-y	so'-chee	mo'-ya-no	man-jan'-do-ny	è co-see' av-ro'
tutto	il tesoro	per me	solo.	Egli eseguì
toot'-to	eel tai-so'-ro	pèr_mai	so'-lo.	Ail-yee_ais-ai-gwee'
il suo	disegno,	e	pose	il veleno in
eel_swo	dees-ain'-yo,	è	po'-zai	eel_vai-lai'-no een
ciò che	aveva	recato	per	mangiare.
cho'_kay	av-vai'-va	rai-ca'-to	pèr_man-ja'-ry.	

A little care in going over the foregoing exercise will enable the learner to read correctly in Italian the second section of the text. We cannot too much urge the necessity of a careful attention to the pronunciation, both as regards each syllable in

* Pronounce this *i* like *i* in the English word *wine*.

itself and its relative value in a word, as pointed out by the accent. The same words will be repeated over and over again in the present lesson and those that are to follow, so that, as we have already stated, much depends upon the degree of accuracy attained at the outset.

TRANSLATION.

Ma	disse,	cammin	facendo,		fra		
But	he said,	road	making (going along),		between (into)		
se	stesso,	è	d'uopo	ch'io		avveleni	
himself	self,	it is	of necessity	that I (I must)		poison	
la	carne,	onde	i	miei	due	soci	
the	meat,	in order that	the	my	two	associates	
muoiano		mangiandone,	e	così	avrò	tutto	
may die		on eating of it,	and	thus	I will have	all	
il	tesoro	per	me	solo.	Egli	esegui	
the	treasure	for	me	alone.	He	executed	
il	suo	disegno,	e	pose	il	veleno	in
the	his	design,	and	put	the	poison	in
ciò	ehe	aveva	recato	per	mangiare.		
that	which	he had	brought	for	to eat.		

With the aid of the above translation, the learner will be able to render the text itself into good English. As we suggested in the case of the text last lesson, a table of the words should be written out, with their English translation opposite, and made use of by the learner in fixing upon his memory the precise signification of each Italian word. It will be observed from our translation of the text, that the word *e* in Italian has two significations; when without an accent it is the conjunction *and*, but when *e* accented thus *è*, it has the value of the English words *it is* or *he is*, as the case may be. Attention to a peculiarity of this kind is very essential.

PHRASES.

Ma disse	But he said
Fra se stesso	Into himself,
Cammin facendo	Going along,
Ed'uopo ch'io avvelenila carne	I must poison the meat,
Onde	In order that
I miei due soci	My two associates
Muoiano	May die
Mangiandone	On eating it.
E così	And so
Avrò tutto il tesoro	I will have all the treasure
Per me solo	To myself.
Egli eseguì il suo disegno	He executed his design,
E pose il veleno	And put poison
In ciò che	In what
Aveva recato per mangiare	He had brought to eat.

The use to be made of the phrases, as we stated last lesson, is to derive from them notions of the structure of the language, and to obtain from them rules for making up the words into sentences. It will be observed, for example, that the Italians, in order to express the English phrase, *on eating it*, do not use these three words, but say *in the to eat it*. The learner then is to judge from this, that, in order to render in Italian the English phrase, *on buying it*, he must say in the same way, *in the to buy it*, nel comprarlo.

CONVERSATION.

In addition to the words introduced under this head in the last lesson, we shall make use in the following dialogue of the adverb

Come, *how*, pronounced, *co'-my*.

If the learner find himself embarrassed about the signification of any of the others, it will be entirely owing to his own want of attention in going over the preceding exercises.

Che disse il viaggiatore che	Disse, è d'uopo ch'io avveleni
partì ?	la carne.
A chi disse ciò ?	Fra se stesso.
Quando ?	Cammin facendo.

- Chi disse, è d'uopo ch'io avveleni la carne? Il viaggiatore che partì.
- Perchè è d'uopo che il viaggiatore avveleni la carne? Onde i suoi due soci muoiano mangiandola.
- Disse il viaggiatore, è d'uopo ch'io avveleni i miei soci? Non, Signora.
- Disse, è d'uopo ch'io avveleni il cibo? No, disse è d'uopo ch'io avveleni la carne.
- Disse, avrò tutto il tesoro per me solo? Sì Signora, egli disse ciò.
- Aveva il tesoro? . . . Non, Signora.
- Chi aveva il tesoro? . . . I suoi soci.
- Aveva tre soci? . . . Non, Signora.
- Aveva un socio? . . . Sì Signora, aveva un socio.
- Aveva due soci? . . . Sì Signora, aveva due soci.
- Chi aveva due soci? . . . Il viaggiatore che partì.
- Che aveva il viaggiatore che partì? Aveva un' intenzione.
- Eseguì la sua intenzione? . . . Sì Signora.
- Come? . . . Pose il veleno in ciò che aveva recato per mangiare.
- Aveva recato di che mangiare? Sì, il viaggiatore che partì aveva recato di che mangiare.
- A chi aveva recato di che mangiare? Ai suoi soci.
- Che aveva recato per mangiare? Della carne.
- Aveva recato il veleno? . . . Non, Signora, pose il veleno nella carne.
- In che pose il veleno? . . . Nella carne.
- Quando? . . . Nel recarla.
- Perchè? . . . Onde i suoi due soci morissero mangiandola.
- Cammin facendo, che disse il viaggiatore che partì? Disse, è d'uopo ch'io avveleni la carne onde i miei due soci muoiano mangiandone.
- Cammin facendo che eseguì? La sua intenzione.
- Cammin facendo, che pose? . . . Il veleno nella carne.
- Cammin facendo, che aveva? Aveva il cibo.
- Aveva il tesoro? . . . Non, Signora.
- Chi aveva il tesoro? . . . I suoi due soci.

CONSTRUCTION.

XI.

Avrò il tesoro	I will have the treasure.
Avrò il tesoro ?	Will I have the treasure ?
Non avrò il tesoro	I will not have the treasure.

In writing Italian, it is essential that the learner bear in mind what we have said (Section III.) about omitting the pronouns *I*, *we*, and so forth. The word *avrò* will express the phrase *I will have* with equal force and much more conciseness, than if it had the pronoun, *io I*, prefixed. The omission of this class of pronouns in colloquial intercourse is a distinctive feature in Italian; and, as there is nothing parallel in the English language, it is necessary that the learner habituate himself as much as possible to this kind of construction. In translating, therefore, English phrases into Italian, we would suggest a total suppression of the *I's*, *we's*, *etc.*, that occur in them. Another matter to be borne in mind is, that the order of the words in a question is precisely the same as in an affirmation, so that if *trovarono un tesoro*, signifies *they found a treasure*—*trovarono un tesoro ?* will signify *did they find a treasure ?* The fact of the phrase being a question is indicated by the note of interrogation being placed at the end of it. The learner will do well also to bear in mind, in rendering an English negative sentence, that there are no words in Italian equivalent to *do* and *did*; as we have already stated, a negation is constructed by simply prefixing *non* to the proper tense of the verb; for example, the phrase they *did* not find a treasure, would be in Italian—

Non trovarono un tesoro.

The word *trovarono*, being a past tense, involves in itself the signification of the English word *did*.

We bring these circumstances a second time under the attention of the student, as we shall abundantly introduce in our exercise on Composition, questions and answers both affirmative and negative, and shall expect the learner to translate them all correctly.

XII.

Noi abbiamo fame *We* are hungry.
 Che un di *noi* vada Let one of *us* go.

The little words called pronouns cause more embarrassment to the beginner in Italian than all the others put together. They are numerous, are often like other words in orthography, are subject to all kinds of euphonic changes, and are frequently so closely mixed up with other words, that persons tolerably familiar with the language often experience difficulty in detecting them. We shall give in the meantime a general view of these words, and revert to them more in detail as they present themselves in the text of our lessons.

The first class of pronouns of which we shall speak, is that to which the word *noi* in the sentence *noi abbiám fame* belongs ; this presents little difficulty, being employed in the same manner as their English equivalents. They are as follow :

Io,	<i>I,</i>	as io ho, <i>I have.</i>
Tu,	<i>thou,</i>	„ tu hai, <i>thou hast.</i>
Egli,	<i>he,</i>	„ egli ha, <i>he has.</i>
Ella,	<i>she,</i>	„ ella ha, <i>she has.</i>
Noi,	<i>we,</i>	„ noi abbiamo, <i>we have.</i>
Voi,	<i>you,</i>	„ voi avete, <i>you have.</i>
Eglio,	<i>they,</i>	„ eglio hanno, <i>they have.</i>

These pronouns, as we have said, Section III., are very rarely used in Italian ; they are only employed where emphasis is to be placed on the verb, or where a greater degree of clearness is wanted. Under ordinary circumstances, *we have*, would be better expressed by *abbiamo*, than by *noi abbiamo*.

The next class of pronouns are the most difficult of the whole. The pronouns *lo*, *la*, *li*, and *le*, spoken of in Section VIII. as resembling some of the forms of the article, belong to this class : these four pronouns are generally placed before the verb, in the following manner :

Lo trovarono	<i>they found him or it.</i>
La trovarono	<i>they found her or it.</i>
Li trovarono	<i>they found them (masc.)</i>
Le trovarono	<i>they found them (fem.)</i>

Besides these, there are two others that resemble the article in form :

Gli, *to him or it*, as gli dissero, *they said to him*.
 Le, *to her or it*, „ le dissero, *they said to her*.

The following is a table of the value and use of the other pronouns of this class :

Mi, <i>me</i> ,	as	mi dissero, <i>they told me</i> .
Ci, <i>us</i> ,	„	ci dissero, <i>they told us</i> .
Ti, <i>thee</i> ,	„	ti dissero, <i>they told thee</i> .
Vi, <i>you</i> ,	„	vi dissero, <i>they told you</i> .
Si, { <i>themselves</i> , <i>himself</i> , }	si	dissero, <i>they told themselves</i> .

The next and last class of pronouns is that to which *noi*, in the sentence, *un di noi*, *one of us*, belongs ; they present little difficulty, being written apart from the verb : they are disposed as follows :

Me, <i>me</i> ,	as	parlarono di me, <i>they spoke of me</i> .
Noi, <i>us</i> ,	„	parlarono di noi, <i>they spoke of us</i> .
Te, <i>thee</i> ,	„	parlarono di te, <i>they spoke of thee</i> .
Voi, <i>you</i> ,	„	parlarono di voi, <i>they spoke of you</i> .
Sè, { <i>themselves</i> , <i>himself</i> , }	parlarono di sè,	<i>they spoke of themselves</i> .
Lui, <i>him</i> ,	„	parlarono di lui, <i>they spoke of him</i> .
Lei, <i>her</i> ,	„	parlarono di lei, <i>they spoke of her</i> .
Loro, <i>them</i> ,	„	parlarono di loro, <i>they spoke of them</i> .

These pronouns are always used as above, after a preposition. The learner should in the mean time read over these tables attentively, as we shall have occasion to revert to them very frequently throughout the course of our lessons.

XIII.

Nel recarla In bringing it.

In speaking of the pronouns, *lo*, *him or it*, and *la*, *her or it*, we have said that they are placed *before* the verb, and not as in English *after* it : for example, instead of saying *he said it*,

the Italians would say *he it said, lo disse*. The sentence *nel recarla*, quoted above, shows that there are some exceptions to this rule, and that these pronouns are sometimes placed as in English after the verb. This happens when the verb is a present participle, or is in the imperative or infinitive moods; and when such is the case, the pronoun is joined to the verb, and written with it in one word, as *recar* and *la* in the sentence before us.

It will be observed that the Italians, instead of saying *in bringing it*, say, *in to bring it*. The reason of this construction is, that the prepositions govern in Italian the infinitive mood of a verb.

XIV.

Mangiandone On eating it.

Mangiandone, appears in our text as one word, but it in reality consists of two distinct words, the participle present *mangiando*, *on eating*, with the pronoun *ne* attached to the end of it, in accordance with the principle we have stated in the preceding section. This pronoun *ne* has no equivalent in the English language. It performs the duties of the French *en*, and is used under precisely the same circumstances. In a sentence it indicates some object or objects that have previously been spoken of, and must vary in its English translation according to the nature of the matter to which it alludes. The *ne* in our text refers to the *poisoned meat*, and in this case may be rendered in English by *some of it*. In most cases, *some of it*, or *some of them*, will render the pronoun *ne* in English; as for example in the following phrases, supposing the subject of conversation to be travellers—

E d'uopo chio <i>ne</i> avveleni	. I must poison <i>some of them</i> .
<i>Ne</i> trovarono sulla via	. They found <i>some of them</i> on the way.

Or supposing the subject in question to be poison :

<i>Ne</i> abbiamo?	. Have we <i>any of it</i> ?
<i>Ne</i> aveva	. I had <i>some of it</i> .
<i>Ne</i> avro?	. Will I not have <i>some of it</i> ?

But though *some of it*, or *some of them*, may be considered the English equivalents for *ne*, there are many instances where other expressions would have to be employed in translating this pronoun ; as for example in the following cases :

Un d'essi se *ne* partì . . . One of them went away *from*
the others.

Ne dissero They spoke *about it.*

These examples will suffice to give the learner a notion of the value of the *ne* in construction. Once an idea of the nature of the pronoun obtained, there will be little difficulty in recognising its meaning in a sentence. We shall make use of this little word in our next colloquial exercise, in order that the learner may acquire some notion of its use in practice as well as in theory.

XV.

Il suo disegno His design.

I suoi soci His associates.

The possessive pronouns of the Italian language, are—

Mio *my.*

Tuo *thy.*

Suo *his.*

Nostro *our.*

Vostro *your.*

Loro *their.*

These pronouns agree in number and gender with the person or thing to which they are attached : thus, in the phrase *my treasures*, the word *treasures* is of the plural number, and consequently the word *my* in Italian must also be of the plural number. These pronouns vary their terminations in respect of gender and number, as in the case of the adjectives : for example, *my*, in Italian, is—

Mio, with a masculine noun.

Miei, with a masculine noun in the plural.

Mia, with a feminine noun.

Mie, with a feminine noun in the plural.

And all the others, except *loro*, which is invariable, change their terminations under the same circumstances, in the same manner.

It will also be observed by the phrases we have quoted above, that the Italians use the article with the possessive pronouns; and instead of saying as in English, *my treasures*, say *the my treasures*, *i miei tesori*.

XVI.

Vi trovarono . . . They found you.

Ci trovarono . . . They found us.

In speaking of the difficult class of pronouns, we give the above two sentences as examples of the use of *vi* and *ci*. In the first, we have *vi* rendered in English by *you*, and in the second sentence we have *ci* rendered by *us*. These are the most common acceptations of *vi* and *ci*, and the meanings these words will most generally be found to have; but they are not their only significations. Besides the simple meaning of *you* and *us*, attached to the *vi* and *ci*, these pronouns, in the position we see them, that is, before a verb, are frequently used for *to you* and *to us* after a verb: thus, instead of saying—

Disse a voi . . . He said to you.

Disse a noi . . . He said to us.

The Italian construction prefers the expressions—

Vi disse . . . He said to you.

Ci disse . . . He said to us.

The learner then must bear in mind that *vi* and *ci* must sometimes be rendered in English by *to you* and *to us*, as well as by *you* and *us*.

Vi and *ci* are also equivalent to the English words *here* and *there*, and have very frequently these meanings, as—

Ci trovarono . . . They found here.

Vi trovarono . . . They found there.

When *vi* and *ci* occur before a word beginning with *e*, the *i* is cut off, and its place supplied with an apostrophe, as—

C'è . . . Here he is.

V'è . . . There he is.

The meanings of *vi* and *ci* are somewhat diversified, and consequently require to be very closely observed, in order that a wrong acceptance may not be given to a sentence in which one of them happens to be employed.

PRONUNCIATION.

VOWELS.

There are in Italian, as in English, the five vowels *a*, *e*, *i*, *o*, and *u*; these are pronounced by natives of Florence and Rome in the following manner:

<i>a</i> ,	like	<i>a</i>	in the English word	<i>part</i> .
<i>e</i> ,	„	<i>a</i>	„	<i>made</i> .
<i>i</i> ,	„	<i>ee</i>	„	<i>seen</i> .
<i>o</i> ,	„	<i>o</i>	„	<i>go</i> .
<i>u</i> ,	„	<i>o</i>	„	<i>do</i> .

When the accent of a word falls upon the letter *e*, it occasionally has the sound of *e* in the English word *let*. In cases where an *e* occurring in our lessons should have this sound, we shall represent it by an *e* accented thus *è*; and if the learner bestow a little attention upon the position of the *e*'s that have this sound, his own observation will enable him to judge why and when the *e* should be so pronounced, even should we give him no rule to guide him in the matter. Beyond this occasional sound of *e*, the vowels in every case and under all circumstances are each pronounced precisely in the manner we have stated. The letter *a*, for example, wherever it is found is always pronounced like *a* in *part*; nothing therefore exists to prevent the learner from pronouncing the *a* always correctly, and once the learner can do this, he will have made an essential and important step to a good pronunciation.

The organization of Italian in all its details renders the pronunciation of the language of easy acquisition by theory. We fear, however, that this very facility may be a bar to its perfect attainment, for generally, where no difficulty exists no pains are taken; and in a case of this kind, in which a well-sustained accuracy is of the utmost moment, a want of attention may be

of the greatest detriment. We know how difficult a thing it is to get an Englishman to imagine an *a* pronounced in every position and under every circumstance precisely alike. The English orthography is so barbarous, each vowel varying its sound so arbitrarily, that it is almost impossible for an Englishman to form an adequate conception of the real *bona fide* value of an Italian vowel. In order to drive away the dissipated notions of letters he has obtained from his mother tongue, the English learner will have to be extremely watchful in pronouncing the Italian vowels; let him not enunciate one in any case without recalling his attention to the sound we have stated it to possess,—let him continue this practice throughout the course of these lessons, and he will ever after pronounce the vowels correctly. It must not be supposed, however, though the vowels are always to be pronounced with the sounds we have assigned to them, that each individual letter is to have the benefit of a clear and distinct enunciation; this would have the effect of rendering the Italian, instead of being harmonious and chaste in its intonation, drawling, vapid, and monotonous: for instance, in pronouncing such a word as *muóiano*, where a combination of vowels exist, it would not do to say *moo-o-ee-a-no*. The voice should rest only on the accented vowel, and be made simply to aspirate the others; if this be done in the case of the word before us, something like *mó-yano* will be the result. Again, in the pronunciation of such a word as *indubitissimamente*, (which by the way the learner may now pronounce correctly) the necessity for a rapid enunciation of all the vowels, except that accented, must be apparent. We shall treat this matter more fully when we come to speak of accent; meantime, let the learner firmly bear in mind that all the *a*'s in Italian are pronounced like *a* in *part, start, dart*; that all the *e*'s, except those accented, are pronounced like *a* in *made, fade, wade*; that all the *i*'s are pronounced like *ee* in *seen, been, ween*; that all the *o*'s are pronounced like *o* in *so, go, no*; and that all the *u*'s are pronounced like *oo* in *good, mood, hood*. He may rest assured that he will attain by this means a pronunciation of Italian, not inferior, if not superior, to most persons who have undergone the usual course of oral instruction.

COMPOSITION.

The following sentences may be translated into Italian with the words that have already appeared in the present or preceding lessons: the learner, in order to render them correctly, has only to bear in mind what we said under the head CONSTRUCTION of the arrangement of words and of their various meanings. As in the case of the exercise on Composition in last lesson, we shall give a translation of the following as an exercise in reading in the next lesson.

He had.	Where did he execute it?
What had he?	How did he execute it?
He had not the treasure.	It is necessary.
He had not the poison.	What is necessary?
Had he the meat?	One of us must poison his companion.
No, he had it not.	Why must one of us poison his companion?
Who had the meat and the poison?	I must eat.
The companion of the two travellers had the meat.	He must eat.
Had he all the meat?	Must I go?
Yes, he had it all.	When must I go?
Who had the treasure?	I must go immediately.
One of the three travellers had it.	Why immediately?
Was he hungry?	Must I not go immediately?
Yes, he was hungry.	Must poison be bought?
When was he hungry?	Must the traveller be eaten?
When he had the treasure.	Must I eat my companion?
Had he any thing to eat?	I will have.
No, he had nothing to eat.	Will I have all the treasure to myself?
Had the traveller who went away a companion?	Will I be hungry?
He had two companions.	Will I have anything to eat?
He executed?	I will not have the meat.
He did not execute a design.	Why not?
Why not?	My two companions going along, said, we are hungry and have nothing to eat.
Who executed a design?	One of the travellers went away, not with the design of bringing food, but of buying poison.
The traveller who went away executed his design.	
Why did he execute it?	
When did he execute it?	

The two travellers going along
said to themselves, we are
hungry and must eat our
companion.

One of the travellers who went
away in order to buy food,
being hungry, said to
himself going along, I
must poison my com-
panions and so have all
the meat to myself.

All the three travellers must
die of hunger.

Why must all the travellers
die ?

Because one of them put poi-
son in the food he had
brought to eat.

But as only one put poison in
the food, why should all
three die ?

He said.

What did he say ?

The traveller who went away
said to himself, I will
have all the food to myself.

When did he say so ?

He said so going along.

Did one of the travellers say
he had brought something
to eat ?

Yes, he said so.

To whom did he say so ?

He said so to his companion.

He put.

Did he put poison in the meat ?

Why did he put poison in the
meat ?

He is.

Where is he ?

Where is who ?

Where is my companion ?

He is on the road.

Who is on the road ?

The traveller who went away.

Who is he ?

He is not an Englishman.

He is an Italian.

Your companion is a miser.

Is the traveller avaricious ?

Yes, he is.

Must all the poor travellers
die ?

Yes, they must all die.

LESSON THIRD.

READING.

REPETITION.

Aveva. Che aveva? Non aveva il tesoro. Non aveva il veleno. Aveva la carne? No, non l'aveva. Chi aveva la carne ed il veleno? Il socio de' due viaggiatori aveva la carne. Aveva tutta la carne? Sì, l'aveva tutta. Chi aveva il tesoro? L'aveva uno dei tre viaggiatori. Aveva fame? Sì, aveva fame. Quando aveva fame? Quando aveva il tesoro? Aveva di che mangiare? No, non aveva di che mangiare. Il viaggiatore che partì aveva un socio? Aveva due soci. Esegui. Non esegui un disegno. Perchè no? Chi esegui un disegno? Il viaggiatore che partì esegui il suo disegno. Perchè l'esegui? Quando l'esegui? Dove l'esegui? Come l'esegui? E d'uopo. Che è d'uopo? E d'uopo che un di noi avveleni il suo socio. Perchè è d'uopo che egli avveleni il suo socio? Mi è d'uopo mangiare. Gli è d'uopo mangiare. È d'uopo ch'io vada. Quando è d'uopo ch'io vada? È d'uopo ch'io vada tosto. Perchè tosto? Non è d'uopo ch'io vada tosto? È

d'uopo comperar veleno? È d'uopo mangiare il viaggiatore? È d'uopo mangiare il mio socio? Avrò. Avrò tutto il tesoro per me solo? Avrò fame? Avrò di che mangiare? Non avrò la carne. Perchè no? I miei due soci, cammin facendo dissero: noi abbiám fame, e non abbiám di che mangiare. Uno de' viaggiatori partì non col disegno di recar il cibo, ma di comperar veleno. I due viaggiatori cammin facendo dissero fra se stessi: noi abbiám fame, è d'uopo di mangiare il nostro socio. Uno de' viaggiatori che partì onde comperar di che mangiare, perchè aveva fame, disse cammin facendo fra se stesso: è d'uopo ch'io avveleni i miei soci, e così avrò tutta la carne per me solo. E d'uopo che tutti i tre viaggiatori muoiano di fame. Perchè è d'uopo che tutti i viaggiatori muoiano? Perchè un d'essi pose veleno nel cibo che aveva recato per mangiare. Ma un solo pose il veleno nella carne, perchè è d'uopo che tutti muoiano? Disse. Che disse? Il viaggiatore che partì disse fra se stesso: avrò tutta la carne per me solo. Quando lo disse? Lo disse cammin facendo. Uno de' viaggiatori disse, egli aveva recato di che mangiare? Sì, lo disse. A chi lo disse? Lo disse al suo socio. Pose. Pose il veleno nella carne? Perchè pose il veleno nella carne? È. Dov' è? Dov' è chi? Dov' è il mio socio? È sulla via. Chi è sulla via? Il viaggiatore che partì. Chi è? Non è Inglese. È Italiano. Il vostro socio è avido. E il viaggiatore avido? Sì è avido. È d'uopo che tutti i poveri viaggiatori muoiano? Sì è d'uopo che tutti muoiano.

TEXT.

I due altri che avevano dal canto loro concertato, durante la sua assenza, di disfarsi di lui, l'uccisero al suo ritorno, e si trovarono padroni del tesoro. Dopo il loro misfatto, mangiarono i cibi avvelenati, e morirono entrambi.

As in the case of the text of the two preceding lessons, we shall first give the pronunciation and accentuation of the words, and then a literal translation of them. The following scheme of the pronunciation will enable the learner to read correctly in Italian the foregoing portion of text.

I	due	altri	che	avevano,	dal	canto	loro
E	doo'y	al'-tree	kay	a-vai'-va-no,	dal	can'-to	lo'ro
concertato, durante la sua assenza, di disfarsi							
con-cher-ta'-to,	doo-ran'-ty	la	soo'-a	as-send'-za,	dee	dees-far'-see	
di lui, l'uccisero al suo ritorno, e si							
dee loo'-ee,	lqo-chees'-ero	al	soo'-o	ree-tor'-no,	è	see	
trovarono padroni del tesoro. Dopo il							
tro-var'-ono	pa-dro'-nee	del	tai-so'-ro.	Do-po	eel		
loro misfatto, mangiarono i cibi avvelenati,							
lo'-ro	mees-fat'-to,	man-jar'-ono	ee	chee'-be	av-ve-le-na'-tee,		
e morirono entrambi.							
è	mo-reer'-ono	en-tram'bee,					

TRANSLATION.

I	due	altri	che	avevano	dal	canto
The	two	others	who	had	from the	side
loro concertato, durante la sua						
their (on their side)	concerted,		during		the	his

assenza,	di	disfarsi	di	lui,	l' uccisero	
absence	of	to rid themselves	of	him,	him assassinated	
al	suo	ritorno,	e	si	trovarono	padroni
at the	his	return,	and	themselves	found	masters
del	tesoro.		Dopo	il	loro	misfatto
of the	treasure.		After	the	their	misdeed
mangiarono	i	cibi	avvelenati	e	morirono	
they ate	the	eatables	poisoned	and	they died	
entrambi.						
both.						

PHRASES.

The two others	I due altri.
Who had determined to rid themselves of him. . . .	Che avevano concertato di disfarsi di lui.
On their side	Dal canto loro.
During his absence	Durante la sua assenza.
They killed him on his return	L'uccisero al suo ritorno.
And they became masters of the treasure.	E si trovarono padroni del tesoro.
After their misdeed	Dopo il loro misfatto.
They ate the poisoned food .	Mangiarono i cibi avvelenati.
And they both died	E morirono entrambi.

CONVERSATION.

In the following exercise we shall make use of some secondary tenses of the verbs in the text : for example, of the verb *mangiare*, to eat, we shall introduce *mangiò*, he ate; of *comperare*, to buy, we shall employ *comprò*, he bought ; and so in the case of some others. The similarity of these words with the forms in the text will enable the learner easily to recognise them, and the tenor of the sentence will indicate their precise meaning. We shall also introduce abundantly the pronouns *ne* and *si*, and would suggest, previous to going over this exercise, a careful perusal of Sections X. and XIX., wherein the value and construction of these little words are treated.

Che avevano concertato gli altri due viaggiatori ?	Avevano concertato il disegno di disfarsi del loro socio.
Quando l'avevano concertato ?	Durante la sua assenza.

Si, eseguì il loro disegno ?*	Si, si eseguì.
Come si eseguì ?	I due altri uccisero il loro socio.
Quando l'uccisero ?	Al suo ritorno.
Aveva il viaggiatore che partì concertato un disegno dal canto suo ?	Sì, Signori, † dal canto suo aveva concertato il di- segno di avvelenare i suoi due soci.
L'eseguì ?	Sì, pose veleno nella carne che loro‡ aveva recato per mangiare.
In che pose veleno ?	Lo pose nel cibo.
Perchè pose veleno nel cibo ?	Onde i due soci morissero mangiandolo.
Ne mangiarono gli altri due ?	Sì, ne mangiarono.
Chi uccise un de' viaggiatori ?	L'uccisero i suoi soci.
Perchè l'uccisero ?	Onde disfarsi di lui ed avere essi soli tutto il tesoro.
Come si trovarono gli altri due dopo il loro misfatto ?	Si trovarono padroni del tesoro.
Si trovarono padroni di altra cosa (<i>anything else ?</i>)	Sì, si trovarono padroni de' cibi avvelenati.
I padroni del tesoro mangia- rono il cibo avvelenato ?	Sì, lo mangiarono.
Ne morirono ?	Sì, ne morirono.
Chi aveva avvelenato la carne ?	Il viaggiatore che partì.
Perchè aveva avvelenato i cibi ?	Onde disfarsi de' suoi soci.
Ne mangiò ?	No, Signori, non ne mangiò.
Chi ne mangiò ?	I suoi soci ne mangiarono.
Quando li aveva avvelenati ?	Durante la sua assenza.
Durante la sua assenza, che disse ?	Disse, cammin facendo, è d'uopo ch'io avveleni la carne onde i miei due soci muoiano mangian- done.
Disse altre cose ?	Sì, disse, avrò tutto il tesoro per me solo.

* It will be observed, that in this sentence the *si* is employed in its passive capacity, and consequently that the interrogation in question signifies in English, *was their design executed ?*

† The letter *ſ* being the masculine plural termination, *Signori* must signify *Sirs* or *Gentlemen*, and is only used in Italian in cases where its equivalents would be used in English.

‡ Bear in mind that *loro* before a noun signifies *their*, but before a verb, *to them*.

- Disse, è d'uopo ch'io mangi i miei soci? No, non lo disse.
- Pose il veleno nella carne? Sì, lo pose.
- Ebbe egli così il tesoro a lui solo? No, Signori.
- Perchè no? Perchè gli altri due l'uccisero al suo ritorno, e s'impadronirono del tesoro.
- Perchè partì? Per comperar di che mangiare.
- Aveva comprato di che mangiare? Sì, ne aveva comprato.
- Per chi aveva comprato i cibo? Per i suoi due soci.
- Ne aveva loro recato? . . . Sì, ne aveva loro recato.
- Gliene avevano comprato gli altri due? * No, non gliene avevano comprato.
- Gli avevano recato altra cosa? No, non gli avevano recato altra cosa.
- Si disse† che i tre viaggiatori trovarono un tesoro. Sì, si disse che i viaggiatori, cammin facendo ne trovarono uno.
- Si disse che avevano concertato il disegno di disfarsi del tesoro. No, non si disse.
- Si disse che avevano concertato il disegno di uccidere il loro socio? Sì, si disse che avevano concertato durante la sua assenza il disegno di disfarsi di lui al suo ritorno.
- Si disse che avevano concertato di mangiarlo? No, non si disse.
- Si disse, che il viaggiatore che partì, aveva comprato del veleno? No, ma si disse che aveva posto del veleno nella carne che aveva recato per mangiare.
- Si disse che gli altri due mangiarono la carne avvelenata? Sì, si disse che la mangiarono.

* This sentence in English is, *had they bought any for him*. The first *gli* being before a verb, is in English *to* or *for him*; and the second being before a noun, is equivalent to the English article *the*. The comprehension of such phrases as this will depend very much upon the learner's attention to the value and construction of the pronouns.

† *Si disse*, was it said. Here again the pronoun *si* is employed in its passive capacity.

Ne morirono gli altri due ? .	Sì, ne morirono entrambi.
Morirono tutti e tre, i viaggiatori ?	Sì, tutti e tre, i viaggiatori morirono.
Quando morirono ?	L'uno che partì dopo il suo ritorno, gli altri due dopo averlo ucciso.
Come morirono i tre viaggiatori ?	I due viaggiatori uccisero il loro socio che partì, ed essi dopo aver mangiata la carne avvelenata che l'altro aveva recata, morirono.

CONSTRUCTION.

XVII.

Dal canto loro On their side.

Each of the English prepositions has its equivalent in Italian : for *of*, there is *di* ; for *to* and *at*, there is *a* ; for *with* there is *con* ; for *from*, there is *da* ; and so in the case of all the others. The English and Italians do not however agree in the use of the prepositions ; the Italians often say *with*, when the English say *of*, and the English frequently make use of *with* in cases where its equivalent *con* would be totally inadmissible. Each language has its own peculiar notions and partialities in this matter ; a preposition that is held in high esteem in the one language, appears in the other, like angels' visits, " few and far between." So widely do the two languages differ in the application and use of the prepositions, that though to all intents and purposes *di* signifies *of*, in order to render every sentence correctly in which *di* occurs, it will be necessary to make use of all the English prepositions in turn : nay, though *di* in a great majority of cases will be correctly translated into English by *of*, such a translation of *di* would in very many instances produce nothing but absolute nonsense.

In the sentence, *dal canto loro, on their side*, quoted above, we have an example of this mixing up and substitution of prepositions peculiar to the two languages : in the Italian

sentence, *da*, from, is employed, and in the English sentence, *on* is made use of. In the sentence, *al suo ritorno, on his return*, occurring in another portion of the text, we have *a*, *to* or *at*, made use of in Italian, and again *on* in English. In the sentence, *disse fra se stesso, he said to himself*, the English employ *into*, and the Italians *between*; two words, one would think, differing too widely to be used in expressing the same idea; but no; between the two languages, the prepositions of both, by some process or other, have acquired a wonderful degree of affinity, at least in meaning.

The dissimilarity between the use of the prepositions of the two languages creates a series of obstacles to the beginner, which he can only overcome by assiduity and attention; there is no rule of grammar that will tell him to render *on their side* into Italian by *from their side*, yet this must be done in order to render the expression correctly. In reading, the learner should not take it for granted that *di* means of, but he should judge by the context the relation that *di* is used to express, and render it by some other English preposition, if *of* will not bring out the sense. Such phrases as *dal canto loro* and *fra se stesso*, where a different construction from that made use of in English exists, should be considered as single words, and committed to memory as such; they will serve as a key to other expressions of a similar nature.

In our literal translation of the text, we have given *to* or *at* as the equivalent for *a*; but the learner must bear in mind that though *to* and *at* may be the literal acceptations of *a*, that *a* may also signify *by*, *with*, *from*, *on*, and, in short, all the other prepositions of the English language.

In order to show the necessity of attending to the value of a preposition, and not to its literal equivalent, we shall give a few examples of the uses to which *da*, *from*, are applied in Italian:

Parto <i>da</i> Roma	I am going <i>from</i> Rome.
Questo dipende <i>da</i> te	That depends <i>on</i> you.
E amato <i>da</i> tutti	He is loved <i>by</i> all.
L'uomo <i>da</i> mantello verde . .	The man <i>with</i> the green mantle.

Cominciò DA fanciullo . . .	He began <i>at</i> his youth.
Casa DA vendere	A house <i>to</i> sell.
Stette infermo DA sei mesi .	He was sick <i>about</i> six months.
Non l'ho veduto DA tre anni .	I have not seen him <i>for</i> three years.
Passai DA casa vostra . . .	I passed <i>before</i> your house.
Lo disse DA burla	He said it <i>in</i> joke.

Were all the *da's* in these phrases to be translated *from*, some of them would be totally incomprehensible : what sense, for example, could be gleaned from such a sentence as “a house *from* to sell,” the literal translation of *casa da vendere*. In translating a preposition, the learner must use his own discretion ; the examples we have given will suffice to show the futility of attempting to translate *da* by any single word of the English language ; and whatever may be the English equivalent for any of the other Italian prepositions, the learner must bear in mind that he is at liberty to choose amongst all the English ones that best calculated to exhibit clearly the sense conveyed by the text.

XVIII.

Gliene avevano comprato gli altri due ?	Had the other two bought any for him ?
No, signori, non gliene avevano comprato.	No, gentlemen, they had not bought any for him.

The chief difficulties that will present themselves to the learner when he begins to read Italian arise from the construction of the pronouns. These little words are disposed in the two languages very differently ; their arrangement in English is simple, natural, and clear, but in Italian this is far from being the case : the construction of the pronouns is highly artificial, involves the most complex intricacies of the language, and embraces its most puzzling combinations. It is only by a close attention to the relative position and consequent value of these words, that the learner can arrive at facility in comprehending an Italian author, or hope to attain an exact notion of the genius of the language. We have already alluded to the uses of the pronoun *si* in composition,

and we have had occasion to observe that *si*, as well as several other pronouns, are also other parts of speech, and consequently are represented in English by a set of words of a totally different import. We have now to speak of another peculiarity that contributes much to increase the embarrassment of the beginner.

The most powerful operating cause in Italian is harmony ; to this leading principle everything else must yield ; letters and even entire syllables are destroyed or created in obedience to the dictates of the ear, and the pronouns, in common with the other words of the language, are subject to variations in their orthography on this account. When any of the pronouns, *MI*, *TI*, *SI*, *CI*, or *VI*, occur with *LO*, *LA*, *LI*, *LE*, or *NE*, the *I*'s of the former are changed into *E* ; as,

Ve lo recaì	I brought it to you.
Ce lo reedò	He brought it to us.
Me lo reedò	He brought it to me.
Te lo recaì	I brought it to thee.

Thus it is correct to say, *mi recò*, he brought me, but an error to write or pronounce, *mi lo recò*, he brought it to me. It will be seen from this, that *si* and the other pronouns in *i* are sometimes written with *e*, and it is of the greatest importance that the learner be sufficiently familiar with these euphonic changes to recognise a particular word in the various forms it may hence assume.

We have stated, Section XIII., that the pronouns in Italian are generally placed before the verb, unless the verb be a participle, or in the infinitive or imperative moods ; with either of these last forms, the pronouns modified in the manner we have pointed out are placed, as in English, after the verb, but written with it as one word, in the following manner :—

Reeatemelo	Bring it to me.
Reeatemene	Bring me some of it.
Reeatemeli	Bring them to me.

The *i* of *gli* is retained to preserve the liquid sound of the *gl* ; but in order at the same time to maintain the euphony, when *gli* occurs with another pronoun, an *e* is inserted between

them, and whether before or after a verb, both pronouns are written together ; as,

Glielo recò . . . He brought it to him.

Gliene recaì . . . I brought some of it to him.

The phrases we have quoted at the head of this article are also examples of the construction of *gli*. The euphonic changes and various meanings of these little words constitute the real difficulties the learner has to overcome ; and, after all, they are of no great magnitude ; a little attention to the examples we have given will enable him to see his way clearly enough.

XIX.

Si trovarono padronidel tesoro They found *themselves* masters
of the treasure.

Avevano concertato di disfarsi They had determined to rid
di lui. *themselves* of him.

We promised in Sec. X. to revert to the use of the pronoun *si*. The sentences quoted above, occurring in the text, give us occasion to redeem our promise. In both these sentences, however, the *si* is equivalent to the English reflexive pronoun *themselves*, and consequently has its simplest meaning. It is when employed in expressing a passive act, that it will present any difficulty to the learner. In the Conversation of the present lesson, we have occasionally employed *si* in its passive capacity ; for example,

Si eseguì il suo disegno ? . . . Was his design executed ?

Sì, si eseguì Yes, it was executed.

Si disse It was said.

The other words of these sentences being known, the value of *si* will be apparent, and will enable the learner to form such a conception of its attributes, as to employ the pronoun correctly in translating sentences of a similar nature from English into Italian.

XX.

Trov-arono .	They found.	Trov-ò . .	He found.
Mangi-arono	They ate.	Mangi-ò . .	He ate.
Concert-arono	They concerted.	Concert-ò . .	He concerted.

It will be observed, that these verbs are all of the past tense and third person,—that the plural terminates in *arono*, and the singular in *ò*. This being the case with the greater part of the Italian verbs, the learner may form third persons of the past tense from some of the other verbs that occur in the text. For example, from *comperare*, to buy, may be formed *compr-arono*, they bought, and *compr-ò*, he bought; from *avvelenata*, poisoned, may be formed *avvelen-arono*, they poisoned, and *avvelen-ò*, he poisoned; and again, such third persons as occur in the text, by reversing the process, may be changed into infinitives; for example, from *trov-arono*, they found, may be formed *trov-are*, to find; and from *concert-arono*, they concerted, may be formed *concert-are*, to concert. In the exercises on writing Italian, under the head COMPOSITION, the English of some forms of the verbs in the text will be introduced, which the learner may construct himself on the principle we have pointed out.

PRONUNCIATION.

CONSONANTS.

With the exception of the letters *c* and *z*, the consonants are pronounced in Italian precisely as they are in English. The letter *c* in English, before *a*, *o*, and *u*, is pronounced like *k*, as in the words *cat*, *cot*, *cut*, and so it is in Italian. Before the other two vowels *e* and *i*, the consonant *c* has the sound of *s* in English; but in Italian, *c* before *e* and *i*, is pronounced like *ch* in the English word *cheese*: for example, the word

Cibo	is pronounced	<i>chce'-bo</i> .
Facendo	„	<i>fa'-chen'-do</i> .
Concertato	„	<i>con'-cher-ta'-to</i> .

The letter *c* then is pronounced exactly as in English, except when it occurs before an *e* or an *i*, and then it has a sound

that is never given to it by the English. The consonant *z* is pronounced like *ds*, the *d* being very slightly enunciated: for example, the word

Intenzione is pronounced *een-tend-zee-ó-ny*.

Assenza ,, *as-send'-za*.

And so in all other cases the letter *z* is pronounced as in English with a slight tinge of the *d* sound prefixed.

In order to pronounce the Italian consonants in all cases accurately, the learner has only to bear in mind the peculiarity we have stated, attached to the sound of the *z*; and to give *c* before *e* and *i* the sound of *ch* in the English word named.

The letter *j* is very rarely used by modern Italian authors: in cases where it occurs, it is considered to be equivalent to double *i*, and is pronounced accordingly. The letter *h* may also be deemed to have no existence in Italian; this letter has no actual sound in the language, it is never pronounced under any circumstances. There are, however, some usés to which it is applied that require to be noticed here. The word *has* is written *ha*, to distinguish it from the preposition *a*, *to*; but, notwithstanding this distinction, *ha* and *a* are pronounced in exactly the same manner. We have said that *c* before *e* and *i* is pronounced like *ch* in *cheese*; when an *h* is inserted between the *c* and the *e* or *i*, then the *c* acquires its hard sound, and is pronounced like *k*, as in the word *che*, *that*, pronounced *kay*, and *chi*, *who*, pronounced *kee*. The consonant *h* is also used in Italian, to give the hard sound to *g* before *e* and *i*. In English, *g* is pronounced hard before *a*, *o*, and *u*, as in the words *got*, *gap*, *gun*; and soft before *e* and *i*, as in the words *gin*, *gem*. In Italian, the *g* under similar circumstances is pronounced exactly in the same manner. This rule is, however, often set at defiance by the English, for in such words as *get* and *give*, *g* has the same sound before *e* and *i*, that it has before *o*, *a*, and *u*. There are no vagaries of this kind in Italian, *g* is always hard before *a*, *o*, and *u*, and always soft before *e* and *i*, in the language of Dante. When it is necessary that *g* should be hard before *e* or *i*, the *h* is made use of, and then the *g* being followed by a consonant, has of course

its hard sound. In such words as *laghi*, *lakes*, the plural of *lago*, a lake, pronounced *lag'-ee*; *leghee*, *alliances*, plural of *lega*, an alliance, pronounced *leg'-ai*, *h* is employed as we have said, simply to give the hard sound to the *g* before *e* and *i*, which otherwise it would not have. The combinations *ch* and *gh*, then, may be considered to form two actual consonants of the Italian alphabet; the one equivalent to the letter *h*, and the other to *g*, of the English word *get*.

All the consonants used in Italian are used in English, but all the consonants made use of in writing English are not found in Italian; the letters *k*, *w*, *x*, and *y*, being somewhat uncouth in form, and decidedly gothic in sound, have been expunged from the Italian alphabet; none of these letters are employed by modern Italian writers under any circumstances. Nothing more need be said of the single consonants: we shall now speak of some peculiarities to be attended to in pronouncing two of them when together.

DOUBLE CONSONANTS.

The orthography of the English language having little or nothing to do with its pronunciation, it may be readily supposed that double consonants are occasionally pronounced like single ones, and *vice versa*,*—for example, in the words *very* and *sorry*, we have a single *r* in the one, and a double *r* in the other, both of which are nevertheless pronounced as nearly as possible alike. This is not the case in Italian: when two consonants occur in an Italian word, both are distinctly enunciated, and a sufficient pause must be made between them to show that they are so,—for example, we have said *viaggiatore* is pronounced as if written *vce-aj-jee-a-tó-ry*, but in order that this word may be accurately pronounced, a distinct and unequivocal pause must be made between the syllables *aj* and *jee*, and as in the case of *gg* in the word before us, a pause must be made in the same way between the letters of every

* A gentleman well qualified to judge in matters of English orthoepy has favoured us with the sight of a work on the eve of publication, in which he urges the necessity of denuding the English language of about five hundred superfluous *l*'s.

double consonant in the language ; this is one of the essential characteristics of the Italian pronunciation, and must not be neglected by the student desirous of speaking the language with purity. The combinations *cc* before *e* and *i*, and *zz*, however, will have to be considered rather as characters representing single sounds than as double letters. We have said that single *z* is pronounced like *ds* ; when double, it has not the sound of two *ds*'s but of *ts*, as in the word *rizzare*, *to rise*, pronounced *reet-sa'-ry*.* In the same way, double *c* before *e* and *i*, is pronounced like single *c* before these vowels ; that is, like *ch* in the English word *cheese*, with this difference, that double *c* is enunciated with greater force ; *cc* before *e* and *i* should be pronounced like *tch* in the English words *witch*, *ditch*. Double *c* before *a*, *o*, and *u*, is equivalent to two *k*'s, as in the word *ecco*, *behold*, pronounced *ek-ko*. These remarks, conjoined with what we have said of the vowels, will enable the learner to pronounce Italian correctly, so far at least as the letters are concerned. In our next lesson we shall speak of the pronunciation of the words as affected by accent.

COMPOSITION.

He ate.	They killed.
What did he eat ?	Who did they kill ?
He ate the meat.	They killed one of their com-
They ate.	panions.
What did they eat ?	How did they kill him ?
They ate one of their com-	He bought.
panions.	What did he buy ?
Did they eat anything else ?	He bought the meat.
Yes, they ate the poisoned	When did he buy it ?
meat ?	Where did he buy it ?
It was eaten.	Why did he buy it ?
What was eaten ?	They bought.
The meat was eaten.	What did they buy ?
When was it eaten ?	They bought something to eat.
He killed.	He had.
Who did he kill ?	What had he ?
Why did he kill him ?	He had poison.

* In a few words *zz* has the sound of *ds*, as in the case of *mezzo*, *midst*, and occasionally single *z* has the sound of *ts*, as in the word *zucchero*, *sugar* ; but such exceptions to the rule we have given are not numerous.

They had.
 What had they ?
 They were hungry.
 Had they anything to eat ?
 No, they had not.
 Had they anything else ?
 Yes, they had a treasure.
 The poison is bought.
 The treasure is found.
 The food is eaten.
 The design is concerted.
 The meat is poisoned.
 The traveller is killed.
 Travellers, where is your companion ?
 We have eaten him.
 How ! eaten him.
 Yes, we have eaten him.
 One of the travellers poisoned the meat, the two others ate it, and so all three died.
 The traveller who went away killed with poison his two companions.
 The two others on their side executed a concerted misdeed.
 One of the travellers executed his design, bought something to eat, found poison, put it in the meat, and killed his two companions.
 The two others found a treasure, bought the food, concerted a misdeed, executed their design, killed their comrade, ate the poisoned meat, and died.
 The poison killed the masters of the treasure, and they killed the master of the poison.
 Two of the travellers killed and ate their companion.

The two others killed their companion : he being assassinated they became masters of the treasure ; but after their misdeed they died poisoned.
 How ! ate their companion ?
 Yes, they ate him, and afterwards died of hunger.
 Had they nothing else to eat ?
 No, gentlemen : they were hungry, and had nothing besides their companion to eat.
 Had they not wherewithal to buy food ?
 Yes, they had a treasure, but one of them went off with it, and so they had not wherewithal to buy food.
 Poor travellers ! but it was said that one of them went away to buy food.
 Yes, but he put poison in the meat, and so his companions killed and ate him on his return.
 But it was said, that he had during his absence concerted the design of ridding himself of them.
 Yes, he said to himself going along, I must buy poison in order to poison my companions, and so become master of the treasure.
 My poor companion is poisoned.
 Who poisoned him ?
 His two companions, during his absence, concerted the design of ridding themselves of him, and poisoned him on his return.
 Why did they poison him ?

LESSON FOURTH.

READING.

REPETITION.

Mangiò. Che mangiò ? Mangiò la carne. Mangiarono. Che mangiarono ? Mangiarono un de' loro soci. Mangiarono altra cosa ? Sì, mangiarono la carne avvelenata. Si mangiò. Che si mangiò ? Si mangiò la carne. Quando si mangiò ? Uccise. Chi uccise ? Perchè l'uccise ? L'uccisero. Chi uccisero ? Uccisero un de' loro soci. Come l'uccisero ? Comprò. Che comprò ? Comprò la carne. Quando la comprò ? Dove la comprò. Perchè la comprò ? Comprarono. Che comprarono ? Comprarono di che mangiare. Aveva. Che aveva ? Aveva il veleno. Avevano. Che avevano ? Avevano fame. Avevano di che mangiare ? No, non ne avevano. Avevano altra cosa ? Sì, avevano un tesoro. Il veleno è comprato. Il tesoro è trovato. Il cibo è mangiato. Il disegno è concertata. La carne è avvelenata. Il viaggiatore è ucciso. Signori viaggiatori dov' è il vostro socio ? Noi lo abbiamo mangiato. Come ! lo avete mangiato ? Sì, lo abbiamo mangiato. Un de' viaggiatori avvelenò la carne, i due altri la mangi-

arono, e così tutti e tre morirono. Il viaggiatore che partì uccise col veleno i suoi due soci. I due altri dal canto loro eseguirono un misfatto concertato. Un de' viaggiatori eseguì il suo disegno, comprò di che mangiare, trovò del veleno, lo pone nella carne, ed uccise i suoi soci. I due altri trovarono un tesoro, comprarono il cibo, concertarono un misfatto, eseguirono il loro disegno, uccisero il loro socio, mangiarono la carne avvelenata e morirono. Il veleno uccise i due padroni del tesoro, ed essi uccisero il padrone del veleno. Gli altri due uccisero il loro socio, ucciso lui, si trovarono padroni del tesoro, ma dopo il loro misfatto morirono avvelenati. Due de' viaggiatori uccisero il loro socio e lo mangiarono. Come! lo mangiarono? Sì, lo mangiarono e dopo morirono di fame. Non avevano altra cosa per mangiare? Non signore, avevano fame ma non avevano altra cosa che il loro socio da mangiare. Non avevano di che comperar il cibo? Sì, avevano un tesoro, ma uno d'essi partì con quello e così non avevano di che comperar il cibo. Poveri viaggiatori! ma si disse che uno d'essi era partito per comperare di che mangiare? Sì, ma avendo posto del veleno nella carne, i suoi soci l'uccisero al suo ritorno, e lo mangiarono. Ma si disse che durante la sua assenza aveva concertato il disegno di disfarsi di loro. Sì, disse fra se stesso cammin facendo, è d'uopo chi'o vada per comperar del veleno onde avvelenare i miei soci e così impadronirmi del tesoro. Il mio povero socio è avvelenato. Chi l'avvelenò? I suoi soci durante la sua assenza concertarono il disegno di disfarsi di lui, ed al suo ritorno l'avvelenarono. Perchè l'avvelenarono?

CONTINUATION OF TEXT.

Un filosofo che s'avvenne a passare per quel sito
disse : Ecco come furono trattati questi tre uomini !
Guai a coloro che hanno ambizione di ricchezze.

As in the case of the preceding portions of text, we shall first give the pronunciation of the above, and then its translation. The following is a table of the pronunciation and accentuation.

Un	filosofo	che	s'avvenne	a	passare
Oon	fee-lo'-sofo	kay	sa-ven'-ny	a	pas-sa'-ry
per	quel	sito,	disse :	Ecco	come
per	kwel	see'-to,	dees'-sy :	ek'-ko	co'-my
furono					
foo'-rono					
trattati	questi	tre	uomini !	Guai	a
tra-ta'-tee	kwes'-tee	trè	oo-o'-miny !	Goo-a'-ee	a
coloro					
co-lo'-ro					
che	hanno	ambizione	di	ricchezze.	
kay	an'-no	am-beed-zee-o'-ny	dee	reek-kèt-zy.	

TRANSLATION.

Un	filosofo	che	s ' avvenne	a	
A	philosopher	who	himself happened	to	
passare		per	quel	sito,	disse :
to pass (was passing)		by	that	place,	said :
Ecco					Behold
come	furono	trattati	questi	tre	uomini !
how	have been	treated	these	three	men !
Guai	a	coloro	che	hanno	ambizione
Woe	to	those	that	have	desire
di					of
ricchezze.					
riches.					

CONVERSATION.

In the present colloquy we shall introduce the following new words, with which the learner will have to make himself acquainted :

Fù,	<i>he, or it was,</i>	pronounced	<i>foo.</i>
Morto,	<i>dead,</i>	,,	<i>morto.</i>
Ne,	{ <i>of it,</i> <i>of them,</i>	,,	<i>nay.</i>
Bene,	<i>well,</i>	,,	<i>bainy.</i>
Buono,	<i>good,</i>	,,	<i>bwono.</i>
Male,	<i>ill,</i>	,,	<i>ma'ly.</i>

We have also introduced abundantly the pronouns *vi* and *ci*, spoken of under the head CONSTRUCTION, Sections XII. and XVI. We have made use of these words in all their acceptations, so that the learner may be exercised in detecting the precise meaning any one of them may have in a sentence. *Vi* may signify *you*, or *there*, or *to you*; and the learner, by considering the words with which it is accompanied, must find out for himself which of these three meanings it may have in any particular case. The learner, in going over the following exercise, would also do well to observe the value of the pronoun *ne* in the sentences in which we have made use of it. *Ne* has no equivalent in the English language; it corresponds with the French *en*, and is of constant occurrence in Italian colloquial phrases.

Dove s'avvenne a passare un filosofo ?	S'avvenne a passare per il sito dove i viaggiatori morirono.
Che vi disse ?	Vi disse, ecco come furono trattati questi tre uomini.
Vi disse altra cosa ? . . .	Sì, disse : guai a coloro che hanno ambizione di ricchezze.
A chi disse questo ? . . .	Lo disse fra se stesso.
Quando lo disse ? . . .	Quando s'avvenne a passare per il sito dove si trovarono i viaggiatori.
Dove morirono i viaggiatori ?	Sul cammino.

- Come morirono i viaggiatori? Uno fù ucciso, gli altri due furono avvelenati.
- Quando morirono i viaggiatori? Quello che partì, dopo il suo ritorno, gli altri due dopo averlo ucciso.
- Chi trovò i viaggiatori quando furono morti? Un filosofo.
- Che ne* disse? Disse, guai a coloro che hanno ambizione di ricchezze.
- Dove trovò il filosofo i viaggiatori? Dove morirono.
- Quanti viaggiatori vi trovò? Ne trovò tre.
- Quando li trovò? Quando s'avvenne a passare per quel sito.
- Furono i viaggiatori trattati bene o male? Furono trattati male.
- Come male? L'uno fù ucciso, gli altri due furono avvelenati.
- Dove furono i viaggiatori? . Furono sulla via.
- Vi trovarono qualche cosa? . Sì, vi trovarono un tesoro?
- Vi concertarono qualche cosa? Sì, vi concertarono un misfatto.
- Vi dissero qualche cosa? . Sì, vi dissero: abbiám fame.
- Vi dissero altra cosa? . . . Sì, vi dissero: che un di noi vada a comperar di che mangiare.
- Vi eseguirono qualche cosa? Sì, vi eseguirono il loro disegno.
- Vi comprarono qualche cosa? No, Signore.†
- Vi avevano qualche cosa? . Sì, vi avevano un tesoro.
- Vi s'impadronirono di qualche cosa? Sì, s'impadronirono del tesoro.
- Vi mangiarono qualche cosa? Sì, mangiarono i cibi avvelenati.
- Dove fù il viaggiatore che partì? Fù sul cammino.
- Che vi disse? Disse è d'uopo ch'io avveleni il cibo.
- Che vi eseguì? Vi eseguì il suo disegno.

* This *ne* may be translated *of it*; but the sense of the interrogation will be rendered much clearer by translating the *ne*, *on the subject*. The question, *Che ne disse*, implies, *What did the philosopher say thereupon?*

† The singular masculine and the feminine plural of this word being written in the same manner, *Signore* may signify either *Sir* or *ladies*. We intend the word in the present exercise to have the latter signification.

- Che vi recò ? Vi recò il cibo.
 Che vi avvelenò ? Vi avvelenò la carne.
 Ci furono* due viaggiatori Sì, ce ne furono due.
 avvelenati ?
 Ci furono tre uomini morti Sì, ce ne furono tre.
 sulla via ?
 Ci furono dei viaggiatori Sì, ce ne furono.
 uccisi sul cammino ?
 E questo possibile ? . . . Sì, è possibile.
 Ci fu della carne recata ai Sì, ce ne fù.
 viaggiatori ?
 Ci fu veleno nella carne ? . Sì, ce ne fù.
 Ci fu un tesoro sul cammino ? Sì, ci fù.
 Chi recò la carne ? Il viaggiatore che partì.
 Chi vi† pose veleno ? . . . Un dei tre viaggiatori.
 Chi la mangiò ? I suoi soci.
 Chi eseguì un disegno ? . . Il viaggiatore che partì ne
 eseguì uno, e gli altri
 due ne eseguirono un
 altro.
 Chi eomprò il cibo ? Il viaggiatore che fù ucciso.
 Chi uccise quel viaggiatore ? Gli altri due.
 Chi aveva trattato male i Furono trattati male da loro
 viaggiatori ? stessi.
 Chi disse, guai a coloro che Lo disse il filosofo.
 hanno ambizione di rie-
 chezze ?
 Quanti viaggiatori vi furono ? Ce ne furono tre.
 Quanti ve ne furono avvele- Ce ne furono due.
 nati ?
 Quanti ve ne furono uccisi ? . Ce ne fù un solo.
 Quanti uomini furono trattati Ce ne furono tre.
 male ?
 Quanti furono trattati bene ? Non ce ne fù alcuno.
 Come aveva il viaggiatore che Vi pose veleno.
 partì avvelenata la carne ?
 Come furono trattati i viaggio- Furono trattati male.
 tori ?
 Aveva il viaggiatore che partì Sì, ne aveva.
 un disegno ?
 Fù buono ? Non, Signore, non fu buono.

* Bear in mind, that as *ci* signifies *there*, *Ci furono* ? is equivalent to *Were there* ?

† The signification *there*, possessed by *vi*, is somewhat extended in this sentence. In this and similar cases, *vi* is equivalent to *therein*, or *in it*.

Avevano gli altri due un disegno ?	Sì, ne avevano.
Chi fu al sito dove morirono i viaggiatori ?	Ci fù il filosofo.
Facendo che ?	Camminando.
Che vi disse ?	Disse, ecco come furono trattati questi tre uomini, guai a coloro che hanno ambizione di ricchezze.
Vi furono tutti tre i viaggiatori ?	Sì, vi furono tutti.
Furono uccisi ?	Sì, lo furono.

CONSTRUCTION.

XXI.

Guai a <i>coloro</i> che hanno ambizione di ricchezze.	Woe to <i>those</i> who desire riches.
Ecco come furono trattati questi tre uomini !	Behold how these three men have been treated !

The little pronoun *ciò* corresponds with the English words *this* and *that*, when no particular object is pointed out, as in the phrase *cioè, that is* ; but when *this* and *that* involve an idea of proximity, as they generally do, *ciò* is not sufficiently explicit to translate them. The English demonstrative pronoun *this* is used to indicate an object near the speaker, and in such a case is rendered in Italian by *questo* before a masculine noun, and by *questa* before a feminine word ; as,

Di che è <i>questo</i> tesoro ? .	Whose treasure is <i>this</i> ?
Chi è <i>questa</i> signora ? .	What is <i>this</i> lady ?

The English demonstrative *this* becomes *these* when used to determine several objects ; and in the same way *questo* becomes *questi* and *queste* ; as,

Di chi sono <i>questi</i> tesori ? .	Whose treasures are <i>these</i> ?
Chi sono <i>queste</i> signore ? .	Who are <i>these</i> ladies ?

The English demonstrative *that* is used to designate an object

at a little distance from the speaker, and is rendered in Italian by *quello* before a masculine, and by *quella* before a feminine noun ; as,

Di chi è *quel* tesoro ? . Whose treasure is *that* ?
Chi è *quella* signora ? . Who is *that* lady ?

The plural of *that* is *those*, and *thōse* is rendered in Italian by *quelli* or *quei*, and *quelle* ; as,

Di chi sono *quei* tesori ? . Whose treasures are *those* ?
Chi sono *quelle* signore ? . Who are *those* ladies ?

Besides the words we have named, there is another pronoun employed in Italian, in cases where *this* and *that* are made use of in English. This pronoun is *cotesto*, which, like the others, changes its termination to agree in number and gender with the noun it is employed to determine. It is difficult to state the precise circumstances under which this last pronoun should be made use of. Italian grammarians do not appear to have made up their minds on the subject, as no two of them coincide in their opinions of the matter. The best writers appear to employ *cotesto* instead of *questo* and *quello*, when such substitution of the pronouns tends to increase the harmony of a period. *Cotesto*, however, is invariably used in expressing an object at a little distance from another object ; as,

Datemi *cotesta* carne . . Give me *that* meat *beside* you.

There is still another set of pronouns made use of in Italian, as demonstratives ; these are—

Costui,	<i>this</i> ,	masculine.
Colui,	<i>that</i> ,	„
Costei,	<i>this</i> ,	feminine.
Colei,	<i>that</i> ,	„
Costoro,	<i>these</i> ,	„
Coloro,	<i>those</i> ,	„

These last named pronouns are never used with nouns ; they are only employed in speaking of persons, never of things. In familiar language they express contempt, and in an elevated style quite the reverse ; as,

Dite a *colui* che se ne vada . Tell *that fellow* to be off.
Coloro che desiderassero ap- *Those persons* who may wish
 plicarsi allo studio della to study Italian.
 lingua Italiana.

The number of Italian demonstratives renders it somewhat difficult to translate *this* and *that* correctly. In the great majority of cases, *this* will be correctly translated by *questo*, and *that* by *quello*, providing the terminations of these words are made to correspond in gender and number with the nouns they determine. The learner who knows something of Latin, and is familiar with the construction of *ille* and *iste*, will readily comprehend the value of the Italian demonstratives.

XXII.

Mangiarono la carne . . . They ate the meat.
 Mangiò la carne . . . He ate the meat.
 È d'uopo mangiarla . . . It must be eaten.
 Mangiandone On eating it.

The different forms of the verb MANGIARE, *to eat*, in the above sentences, have already been cited as models for the formation of corresponding tenses of other verbs. There is a form of the verb, however, that the text does not furnish us with an example ; we mean the form in which a command is given. This form is called the imperative mode, and is usually constructed by adding *ate* to the root of a verb, in the following manner :

And-*ate* a Roma . . . Go to Rome.
 Parl-*ate* Italiano . . . Speak Italian.
 D-*ate*-mi da pranzo . . Give me some dinner.
 F-*ate*-mi il piacere . . Do me the favour.

In the same way from the verb *mangi-ARE*, *to eat*, in the text, may be formed *mangi-ATE*, *eat* ; from *rec-ATO*, *brought*, may be formed *rec-ATE*, *bring* ; and so on with the greater part of the others. We shall introduce, under the head COMPOSITION, some English sentences involving a command, which, by keeping this construction in mind, the learner will be able to render correctly in Italian.

XXIII.

Ecco come furono trattati Behold how these three men
 questi tre uomini ! have been treated !

The word *ecco*, in the above sentence, is very useful in Italian. It is a lineal descendant from the Latin *ecce*, which itself is derived from the imperative of an old Greek verb, signifying *to see* ; so the idea of seeing is an essential in the word *ecco*. In cases where *look here* or *see there*, would be used in English, *ecco* is used in Italian ; for example, such an expression as “ See ! the traveller,” would be rendered in Italian by, *Ecco ! il viaggiatore*. What we have chiefly to observe at present with regard to *ecco* is, the pronouns that we have said (Section XVIII.) are attached to the end of certain forms of the verbs, are also written with *ecco* in precisely the same manner ; as,

Eccomi Here I am.
 Ecconeli Here is some of it for them.
 Eccogliene Here are some them for him.
 Eccola Here she is.

In reading, the learner must bear in mind that *eccogliene* is an assemblage of words ; and in writing, the learner must take care to unite such words together as in the examples before us.

AUGMENTATIVES AND DIMINUTIVES.

Italian nouns and adjectives are susceptible to an enormous extent of expressing different shades and degrees of an object by the addition of certain syllables. For example, the word *stanza* signifies a room or chamber ; *stanz-ONE*, a very large room ; *stanz-ACCIA*, a very large ugly room ; *stanz-UCCIA*, an elegant room ; *stanz-INO*, a neat little chamber ; *stanz-UCCIACCIA*, a little ugly disagreeable apartment. These and other syllables are made use of to modify in the same way the greater portion of the words of the language. It would be difficult to give any rules for the learner in a matter of this kind ; the shades of meaning given to the words by the addition of these syllables, are often so very nice that it is even difficult to translate the

word into English. We shall give a few words, with the various modifications of which they are susceptible; these will serve the learner, if studied attentively, to modify other words, and to judge in reading, whether a particular word is so modified or not.

BESTIA, a beast; *bestione*, a great beast; *bestiaccia*, a great ugly beast; *bestiuolo*, a little beast; *bestiuolino*, a very small insignificant beast.

CAPPELLO, a hat; *cappellone*, a large hat; *capellaccio*, a great ugly hat; *cappellino*, a neat little hat; *cappelluccio*, a shocking bad hat.

CANZONE, a song; *canzonaccia*, a barbarous song; *canzonetta*, a little song; *canzoncina*, a sweet little song.

DONNA, a lady; *donnone*, a huge woman; *donnaccia*, a huge fright; *donnetta*, a little lady; *donnuccia*, a very little woman; *donnicciuola*, a disagreeable young gossip.

GIOVINE, a young man; *giovinastro*, a libertine; *giovinotto*, a fine young man; *giovinetto*, a nice young man.

GIALLO, yellow; *gialletto*, very yellow; *giallino*, rather yellow; *gialluccio*, yellowish; *giallastro*, particularly yellow; *giallognola*, intolerably yellow.

LADRO, a vagabond; *ladrone*, a very great rogue; *ladraccio*, a villain; *ladronnaccio*, a wretch; *ladroncello*, a rascal.

POCO, little; *pochetto*, very little; *pochino*, particularly little; *pocolino*, infinitely little; *pochettino*, ever so little.

The foregoing is a fair example of a peculiarity that constitutes one of the essential features of Italian, at the same time that it adds much to the strength and expression of the language.

ADVERBIAL LOCUTIONS.

In all languages, there are certain assemblages of words that are often very expressive collectively, but signify nothing when considered individually. The English phrase *by and by* is an example of the kind of expressions to which we allude. This singular combination of words signifies in English an indefinite

period of time ; but what the words taken separately have to do with this idea, is certainly by no means clear. Translated literally into Italián, *by and by* would signify nothing whatever ; and had an Italian no other key to the phrase than a mere translation of the words, he certainly never would be able to comprehend it. The same is the case with some familiar locutions in Italian, a literal translation of the words would not show the meaning ; as the dictionary will not therefore in all cases aid the learner in discovering the signification of these expressions, we shall give the most useful of them, together with their literal translation, and their equivalents in English.

*Literal Translation.**Meaning.*

Di poi	<i>of then</i>	since.
Di certo	<i>of certain</i>	certainly.
Di notte	<i>of night</i>	by night.
Di buon'ora	<i>of good hour</i>	early.
Di subito	<i>of soon</i>	suddenly.
Di soppiatto	<i>of hidden</i>	secretly.
Di fresco	<i>of fresh</i>	freshly.
Di rado	<i>of rare</i>	rarely.
Del resto	<i>of the rest</i>	otherwise.
Di quando in quando	<i>of when in when</i>	now and then.
Di capo	<i>from head</i>	anew.
Da parte	<i>from part</i>	apart.
Da quando in qua ?	<i>from when in there</i>	since when ?
D'allora in qua . .	<i>from then in there</i>	since then.
A minuto	<i>at minute</i>	in detail.
A tenore	<i>at substance</i>	agreeably.
A norma	<i>at rule</i>	accordingly.
A quattr'occhi . .	<i>at four eyes</i>	face to face.
A un di presso . .	<i>at one of near</i>	nearly.
All ingrosso . . .	<i>at the great</i>	wholesale.
Alla lunga	<i>at the length</i>	along.
Alla sfuggita . . .	<i>at the flight</i>	in passing.
Alla rinfusa . . .	<i>at the mixed</i>	tumbled.
A bello studio . .	<i>at fine study</i>	expressly.
Per l'appunto . . .	<i>for the appointment</i>	exactly.
Non ha guari . . .	<i>not has much</i>	recently.
Spesse volte . . .	<i>close times</i>	often.
Tempo fa	<i>time it makes</i>	formerly.
Poco fa	<i>a little it makes . .</i>	lately.

<i>Literal Translation.</i>	<i>Meaning.</i>
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Allora allora	. .	then then	. .	immediately.
In avvenire	. .	in to happen	. .	in future.
In altro	. . .	in other	. . .	besides.
Quind'innanzi	. .	whence on	. . .	henceforth.
D'ora innanzi	. .	from then on	. .	thenceforth.

PRONUNCIATION.

ACCENT.

The word "accent" having a somewhat extended signification in English, it is necessary to state what we mean the pupil to understand by the term: in order to do this satisfactorily, we shall have to set out by stating what we *do not* mean by the word.

A native of Ireland being disposed intuitively to pronounce double *e* like *ai*, he pronounces the word *green* as if it were written *grain*,* and when *green* is enunciated in this manner, it is said to be pronounced with an Irish accent.† Now this is not what we mean by accent; we do not consider the term applicable in such a case. The Irish pronounce *ee* in one way, the English in another; this is a variation of dialect, and has nothing whatever to do with accent.

In what accent consists is a very different matter. Most writers who have undertaken to define the term, have signally failed in their attempts. Walker, a very good authority in matters of prosody, has written a very learned disquisition on the subject‡ with no better success than his brethren. The English learner has no need however of a philosophical definition of the term, in order to comprehend the principle it involves: his own language furnishes him with abundant examples of its practical operation, and it is more with practice than theory that we have to do at present.

In English, accent has the faculty of changing the meaning of words without any alteration in their orthography; the word

* "Life in Dublin," by Pierce Egan.

† If such a combination of letters as *green* were to occur in Italian, they would be pronounced *grain*; since, as we have said, *e* is pronounced like *a* in *made*.

‡ "Key to the Pronunciation of Classic and Scripture Proper Names."

record, when accented on the last syllable, implies a command; when accented on the first, it becomes a substantive, and signifies a chronicle of "times gone by." In the same way, the word *present*, when accented on the last syllable, involves a command; when on the first, it is synonymous with the word gift. Again, the word *gallant* accented on the last syllable, signifies a fop, when accented on the first, it means brave; and the word *August* is the name of a month, or an attribute of royalty, according as it varies in its accentuation.

If the learner observes carefully the operation of accent in changing the meaning and pronunciation of these words, he will observe that the sound of the letters remains the same; the *a*'s of the word *gallant*, for example, are pronounced precisely alike, whether the accent falls upon the first or the second. Accent, then, does not involve a change in the sound of the letters, but will be seen to consist simply in resting the voice very perceptibly on one syllable, and almost imperceptibly on the other. This operation of accent is more obvious in the pronunciation of words of several syllables; for example, in such words as *centrifugal*, *preponderance*, the voice in enunciating these words, rests distinctly on the vowel whereon the accent falls, whilst the others are scarcely enunciated at all; these two words, so far as their pronunciation is concerned, might be written

centri-fyle.

prpon-drns.

Accent operates precisely in the same way in the pronunciation of the Italian words: the vowel of the syllable upon which the accent falls, is clearly and perceptibly enunciated; whilst the others must have no more of their sound than what is necessary to acquaint the ear with their actual existence.

A correct disposition of the accent is of equal rigour in both languages: were an Englishman to place the accent of the word *preponderance* on the *der*, instead of the *pon*, he would scarcely be comprehended; and so in Italian, he might as well hope to be understood by a native of Italy in the language of Cheops, as in misaccentuated Italian.

Our space will not admit of our giving rules for the guidance

of the learner in this important matter, sufficiently ample to be clearly understood. The learner will find a set of rules for the accentuation of the verb in any of the grammars,* and all the other words of the language will be found printed with an accent in a pronouncing dictionary.† We may remark here, with regard to these last, that though the words alter their form, and are subject like the verb to a variety of change, the accent is invariable; letters may be taken away, or others added, but the stress of the voice must always be thrown upon the same syllable.

There is one case, and one case only, in which Italian words are written with an accent; this is when the stress of the voice must be thrown upon the last syllable, as in such words as *così*, *ciò*, and such like. An accent is also used to distinguish one word from another that resembles it in orthography; for example, the verb *è* is written with an accent to distinguish it from the conjunction *e*. The word *sè*, *himself*, is written with an accent to distinguish it from *se*, *if*; and so with others. Under both these circumstances the *grave* accent is used, no other kind of accent being employed in writing Italian.

The foregoing remarks will enable the learner to comprehend the nature of accent, so far as it affects the pronunciation of the words; they will not instruct him where to place the accent, but he is told how he may find this out.

COMPOSITION.

There is the treasure.	Were there two travellers
There is the traveller.	killed?
There are the men.	Did they bring <i>you</i> any food?
There are the philosophers.	Did they bring <i>you</i> any poison?
There was a traveller poisoned.	Did they treat <i>you</i> well?
There were three men killed.	Did they say anything to <i>you</i> ?
Is there poison in the food?	He found <i>us</i> .
Are there any travellers on the	He bought <i>us</i> the meat.
road?	He brought <i>us</i> something to
Was there a philosopher killed?	eat.

* The best set of rules we have seen, are those contained in the *Éléments de la Langue Italienne*, by Sforzosi.

† That of Meadows is the most accurate we have met with.

He passed *us* on the road.
 They were *there*.
 The philosopher was *there*.
 All the travellers were *there*.
 They found the treasure *there*.
 They killed their companion
there.

Is he *here*?

He is *here*.

Was the philosopher *here*?

Yes, he was *here*.

When was he *here*?

Who has been *here*?

There were two men *here*.

Were the three travellers *here*?

No, they were not.

Did they bring it *to you*?

He brought some of it *to me*.

Did they find it *there*?

Did they say anything *to you*?

Who is *here*?

Where is the philosopher?

There is no harm.

They brought us some.

Have you any meat?

Bring me some.

Buy some poison and bring it
to me.

Give me some coffee.

Give me something to eat.

Poison the meat.

Eat it.

Bring me dinner.

Treat him well.

Get rid of that philosopher.

The traveller who went away
 bought poison, put it in
 the meat, found a philo-
 sopher, said something to
 him, and assassinated his
 companion; the other two
 said "we are hungry,"
 ate the poisoned meat,
 and so died.

Go to Rome.

Find the treasure.

Go and find the philosopher,
 treat him well, buy some
 poison, and bring it to
 me.

Do not go away.

Do not buy poison.

There is not a traveller on the
 road.

Do not treat him ill.

Who are *those* men?

They are Englishmen.

That fellow killed his com-
 panion.

Who is *that* traveller?

That philosopher is an Italian.

Bring me *that*.

I want *that* poison.

It is mine.

Is *this* yours?

These are mine.

The two travellers died in
that place.

Is it possible.

Get rid of *these* fellows.

Who brought *this*?

Who bought *those*?

Who found *this*?

What have they done with
 their companion?

They assassinated him.

What have they done with
 the meat?

They ate it.

Where are the travellers?

Here are some of them.

Where is the meat?

Here it is.

Are the travellers dead?

Yes, they are.

Are they all dead?

Yes, all are dead.

Good-bye to the travellers.

LESSON FIFTH.

READING.

REPETITION.

C'è il tesoro. C'è il viaggiatore. Ci sono gli uomini. Ci sono i filosofi. Ci fu un viaggiatore avvelenato. Ci furono tre uomini uccisi. C'è veleno nei cibi? Ci sono viaggiatori sulla via? Ci fu un filosofo ucciso? Ci furono due viaggiatori uccisi? Vi comprarono dei cibi? Vi recarono il veleno? Vi trattarono bene? Vi dissero qualche cosa? Ci trovò. Ci comprò la carne. Ci recò di che mangiare. Ci passò nel cammino. Vi furono. Il filosofo vi fu. Vi furono tutti i viaggiatori. Vi trovarono il tesoro. Vi uccisero il loro socio. C'è? C'è. Ci fu il filosofo? Sì, ci fu. Quando ci fu? Chi ci fu? Ci furono due uomini. Ci furono i tre viaggiatori? No, non ci furono. Ve lo recarono? Me ne recò. Ve ne trovarono? Ve ne dissero? Chi c'è? Dov'è il filosofo? Non c'è male. Ce ne recarono. Avete della carne? Recatemene. Comprate del veleno e recatemelo. Datemi del caffè. Datemi

di che mangiare. Avvelenate la carne. Mangiatela. Recatemi il pranzo. Trattatelo bene. Disfattevi di quel filosofo. Il viaggiatore che partì comprò veleno, lo pose nella carne, trovò un filosofo, gli disse qualche cosa ed uccise il suo socio, gli altri due dissero, “noi abbiām fame,” mangiarono il cibo avvelenato e così morirono. Andate a Roma. Trovate il tesoro. Andate a trovare il filosofo, trattatelo bene, comprate veleno e recatemelo. Non partite. Non comprate veleno. Non v'è un viaggiatore sulla via. Non lo trattate male. Chi sono quegli uomini? Sono inglesi. Colui avvelenò il suo socio. Chi è quel viaggiatore? Quel filosofo è italiano. Recatemi quello. Mi è d'uopo quel veleno. È mio. È ciò vostro? Questi sono i miei. I due viaggiatori morirono in quel sito. È questo possibile? Disfatteci di coloro. Chi recò questo? Chi comprò questo? Chi trovò questo? Che hanno fatto del loro socio? Lo uccisero. Che hanno fatto della carne? La mangiarono. Dove sono i viaggiatori? Eccoli. Dov'è la carne? Eccola. Sono i viaggiatori morti? Sì, sono morti. Sono morti tutti? Sì, tutti sono morti. Addio ai viaggiatori.

PRONUNCIATION.

SUMMARY.

The learner, in order to pronounce an Italian word correctly, will have to bear in mind the sounds we have stated the vowels to possess ; to notice that the combinations *gn* and *gl* are properly enunciated, and to see that the *c*'s and *z*'s have their true sounds. He will also have to take care that he throws the stress of the voice on the proper syllable ;—we have left the learner to find out for himself, which syllable this should be. Before reading a portion of text, we would recommend him to find out, in the manner we have stated under the head ACCENT, the emphatic syllables of the words, and mark them with a pencil : a little pains taken in this way at the outset will be of great ultimate advantage.

In pronouncing *sc* in Italian, the hissing sound of *s* combines with the soft sound of *c*, so that both together have the sound of *sh* in English, as *scelta*, select, pronounced *shelta*. Before all other consonants *s* has always its hissing sound ; as, for example, in the word *sgombrare*, to run away, pronounced *es-gom-bra-re*.

It may be asked, why have we not given the alphabet ? The reason is, that the Italian and English alphabets are precisely the same ; the only difference is, that the letters *j*, *k*, *w*, *x*, and *y*, are not used in Italian, and consequently should not appear in the alphabet.

We need not say anything more on the pronunciation. Under this head, in the four preceding lessons, all the information necessary to enable the learner to pronounce an Italian word correctly, has been embraced. The directions that have been given are arranged so as not to charge the memory too heavily. The learner is required to bear in mind the sounds of the five vowels, of the two characteristics, and of the few consonants that are not pronounced as in English ; this done, he will enunciate the language with sufficient accuracy for all the practical purposes in which he may have occasion to make use of it.

IDIOMS.

We have seen that the Italian differs very widely from the English in a great many important particulars. When these points in which the two languages vary are, of such a nature as to admit of classification, they are considered to belong to the syntax of the language. Under the head CONSTRUCTION of the preceding lessons, we have brought the more prominent features of this kind before the observation of the learner. There are, however, a great many isolated peculiarities in Italian, that must be treated individually : such an expression, for example, as *sono le due*. This phrase translated literally, is, *there are two* ; but it is equivalent to the English locution, *it is two o'clock*. Again, it is the custom to say in Italian, *How does she find herself?* even although the person addressed be of the male sex.* Such peculiarities are not subject to any specific rule, and are usually called IDIOMS ; they constitute the great bulk of the popular phrasology, so that it is necessary for the learner to be acquainted with them.

We shall give, as the reading exercise of the present lesson, such of these phrases as most frequently occur in conversation, or are most likely to be useful to the learner. Of these a free and literal translation will be given, together with the accentuation of each word, so that they may be correctly pronounced.

INTRODUCTORY.

Parlate italiano?	Do you speak Italian?
Un poco	A little.
Capisco l'italiano, ma non lo parlo.	I understand Italian, but I do not speak it.
Credo che siate italiano Sig- nore?	You are an Italian, I think, Sir?
Sì Signore, lo sono.	Yes Sir, I am.

* This peculiarity of addressing in the third person feminine appears of Eastern growth. The unsophisticated Highlanders, that are to be met with abundantly in the capital of Scotland, never by any chance use the pronoun *you* ; they invariably make use of the pronoun *she*, and even in speaking of themselves say, *her ainseel*. This mode of expression they appear to derive from their native tongue the Gaelic, undoubtedly of Eastern origin.

Quanto tempo siete stato in Inghilterra ?	How long have you been in England ?
Come vi piace Londra ? . .	How do you like London ?
Fatemi il piacere di parlare italiano.	Be kind enough to speak Italian.
Vi capisco perfettamente . .	I understand you perfectly well.
Scusatemi	I beg your pardon.
Non ho capito ciò che mi avete detto	I have not understood what you said.
Vorreste aver la bontà di ripetere ?	Have the goodness to repeat.
Fumate ?	Do you smoke ?
Volete un zigaro ?	Will you have a cigar ?
Volontieri	With pleasure.
Grazie	I thank you.

RECOGNITORY.

Buon giorno Signore	Good morning, Sir.
Come sta ?	How are you ?
Passabilmente bene, ed ella ?	Pretty well, thank you.
Sono felice di vederla . . .	I am glad to see you.
Fa una bellissima mattina .	There is a beautiful morning.
Fa veramente caldo	It is excessively hot.
Ebel tempo da qualche giorno	The weather has been very fine lately.
E vero	Yes, it has.
C'è qualche cosa di nuovo ?	Is there anything new ?
Niente ch'io sappia	Nothing, that I know.
Quando verrete a vedermi ?	When are you coming to see me ?
Uno di questi giorni	One of these days.
Signori vi do il buon giorno .	Good morning, gentlemen.
Stia bene Signore	Good-bye, Sir.

GENERAL.

Che ora è ?	What o'clock is it ?
Otto ore in circa	About eight.
Davvero !	Is it.
Credo	I think it is.
Sono occupato	I am busy.
Avete ragione	You are right.
Ho torto	I am wrong.
Dolce far niente	It is sweet to do nothing.
Precisamente	Quite so.

Signore, abbia la bontà di dirmi——	Have the goodness to tell me, Sir——
Come si chiama questo in italiano?	What do you call that in Italian?
Lo credete?	Do you think so?
Sì, lo credo	Yes, I do.

LOCAL.

Signora ho l'onore di presentarvi i miei rispetti.	I wish you a good morning, Madam.
Signore ve li ricambio . . .	Good morning, Sir.
Signorina io le auguro il buon giorno.	I wish you a good morning, Miss.
È questo il camminodi Firenze?	Is this the road to Florence?
Vorreste aver la bontà di mostrarmi la via Calzaioli?	Have the kindness to show me Calzaioli-street.*
Vendete zigarri?	Do you sell cigars?
Sì Signore	Yes, Sir.
Quanto la dozzina?	How much are they a dozen?
Una lira	A lira.†
Sono cari	They are dear.
Volete cambiarmi uno scudo?	Will you give me change for a scudo?‡
Giovane, del caffè	Waiter, a cup of coffee.
Che sorte di vini avete? . .	What kind of wine have you?
Portatemi una bottiglia di monte pulciano.	Bring me a bottle of Pulciano ||
Quanto costa?	How much is it?§
Dov'è l'uffizio della posta?	Where is the post-office?
Intende ella l'inglese? . .	Do you understand English?
Parli inglese, la prego . .	Speak English please.
Cosa volete?	What do you want?
Non parlo italiano	I do not speak Italian.
Sono inglese	I am an Englishman.
Viva la regina!	God save the Queen!

* The principal street in Florence.

† A current coin of the Italian states, worth about tenpence of English money.

‡ A silver coin, worth about four shillings and sixpence.

|| A favourite wine in Florence.

§ It is very necessary in Italy to demand the price of an article before consuming it.

TRANSLATION AND PRONUNCIATION.

We shall now give a literal English translation of the foregoing phrases, and in order that the learner may pronounce the Italian words correctly, we shall place an accent on the syllable of each word whereon the stress of the voice should be made to rest; beyond this, nothing is wanted to enable the learner who has attended to our remarks on the pronunciation of the vowels and consonants, to pronounce the words with perfect accuracy.

INTRODUCTORY.

Par-la'-te	i-ta-li-a'-no ?	Un	po'-co.	Ca-pis'-co
Speak you	Italian ?	A	little.	I understand
l'i-ta-li-a'-no,	ma non' lo	par'-lo.	Credo	che si-a'-te
the Italian,	but not it	I speak.	I believe	that you be
i-ta-li-a'-no,	si-gno'-re ?	Sì	si-gno'-re,	lo so'no.
Italian,	Sir ?	Yes	Sir,	it I am.
tem'-po	si-e'-te sta'-to	in	In-ghil-tèr-ra ?	Co'-me vi
time	are you remained	in	England ?	How to you
pi-a'-ce	Lon'-dra ?	Fa'-te-mi	il pi-a-ce'-re	di par-la'-re
it pleases	London ?	Do me	the pleasure	of to speak
i-ta-li-a'-no.	Vi	ca-pis'-co	per-fet-ta'-men-te.	Scu-sa'-te-
Italian.	You	I understand	perfectly.	Pardon
mi.	Non' ho	ca-pi'-to	ciò che mi	a-ve'-te det'-to
me.	Not, I have	understood	what to me	you have said.
Vor-res'-te	a-vèr la bon-tà	di ri-pè-tere ?	Fu-ma'-tè ?	
Will you	to have the goodness	of to repeat ?	You smoke ?	
Vo-le'-te	un zi-ga'-ro ?	Vo-lon-ti-e'-ri.	Gra'-zi-e.	
Will you	a cigar ?	Willingly.	Thanks.	

RECOGNITORY.

Bu-on'	gior'-no,	si-gno'-re.	Co'-me sta ?	Ab-bas-tan'-za
Good	day,	Sir.	How stands ?	Enough
be'-ne	ed el'-la ?	So'-no	fe-li'-ce	di ve-der'-la.
well,	and she ?	I am	glad	of to see her.
un'-a	bel-lis'-si-ma	mat-ti'-na.	Fa	ve-ra-men'-te cal'-do.
a	most beautiful	morning.	It makes	truly hot.

È bel tem'-po da qual'-che gior'-no. È ve' ro.
There is fine weather from some day. It is true.

C'è qual'-che co'-sa di nu-o'-vo? Ni-en'-te ch'io
There is any thing of new? Nothing, that I
sap'-pi-a. Quan'-do ver-re'-te a ve-der'-mi? Un'-o di
may know. When will come to to see me? One of
quès'-ti gior'-ni. Si-gno'-ri, vi do il bu-on' gior'-no.
these days. Gentlemen, to you I give the good day.

Sti'-a be'-ne si-gno'-re.
May she stand well Sir.

GENERAL.

Che ora è? Ot'-to ore cir'-ca. Dav-ve'-ro! Cre'-do.
What hour is it? Eight hours about. Indeed! I believe.
So'-no oc-cu-pa'-to. Hò tor'-to. A-ve'-te ra-gio'-ne.
I am occupied. I have wrong. You have reason.
Dol'-ce far' ni-en'-te. Pre-ci-sa-men'-te. Si-gno'-re,
Sweet to do nothing. Exactly. Sir,
ab'-bi-a la bon-tà di dir'-mi. Co'-me si chi-a'-ma
have the goodness of to tell me. How itself calls
quès-to in i-ta-li-a'-no? Lo cre-de'-te? Sì, lo cre'-do.
this in Italian? It believe you? Yes, it I believe.

LOCAL.

Si-gno'-ra, ho l'o-no'-re di pre-sen-tar'-vi i mi'-ei
Madam, I have the honour of to present you the my
ris-pet'-ti. Si-gno'-re, ve' li ri-cam'-bio. Si-gno'-ri-na,
respects. Sir, to you them I repay. Miss,
io' le a-u'-gu-ro il bu-on' gior'-no. È quès-to il
I to her predict the good day. Is this the
cam-mi'-no a Fi-ren'-ze? Vor-rèste a-vèr la bon-tà
road to Florence? Will you to have the goodness
di mos-trar'-mi la vi-a cal-zai-o'-li? Ven-de'-te zi-ga'-ri?
of to show me the street Calzaïoli? Sell you cigars?
Sì, si-gno'-re. Vo-le'-te cam-bi-ar'-mi un'-o scu'-do?
Yes, Sir. Will you to change me a scudo?

Gio'-va-ne del caf-fè. Che sor'-te di vi'-ni a-ve'-te?
 Boy of the coffee. What kinds of wine you have?

Por ta'-te-mi u'-na bot-ti'-glia di mon'-te pul-cia'-no.
 Bring me a bottle of Mount Pulciano.

Quan'-to cos'-ta? Do-v'è l'uf-fi'-zio del'-la pos'-ta?
 How much costs? Where is the office of the post?

in-tèn-de èl-la l'in-gle'-se? Par'-li in-gle'-se la pre'-go.
 Understands she the English? Speak English her I pray.

Co'-sa vo-le'-te? Non par'-lo i-ta-li-a'-no. So-no in-gle'-se.
 Thing will you? Not I speak Italian. I am English.

Vi'-va la re-gi'-na.
 Live the Queen.

CONJUNCTIVES.

There are certain words and phrases made use of to connect sentences together, and give emphasis and expression to the various parts of a discourse. They are like the adverbial locutions already spoken of, of constant recurrence, and consequently the learner must be perfectly familiar with those that are most frequently made use of. The following are the conjunctives that are most essential in conversation, with examples of the manner and cases in which they are commonly employed.

Anche Also.

Se partite voi, me n'andrò anch' io. If you go, I will go *also*.

Nè, nè Neither, nor.

Non amo nè l'uno nè l'altro. I like *neither* the one *nor* the other.

O Or.

Mangerò l'uno o l'altro. I will eat the one *or* the other.

Oppure Otherwise.

Voi verrete da me, oppure verremo tutti da voi. You must come to my house, *otherwise* we will all go to yours.

Sia, sia Either, or.

Sia ch'egli non mi credesse, sia ch'egli non si fidasse. Either he would not believe me, or he would not confide in me.

Pure But.

Sarà vero, pure mi sembra impossibile. That may be, but it appears to me impossible.

Nondimeno Nevertheless.

Egli è molto economo, è vero; nondimeno in certe occasioni è assai generoso. He is very economical, it is true; nevertheless, in certain circumstances, he is very generous.

Tuttavia Yet.

La verità partorisce l'odio, tuttavia l'uomo onesto non mente giammai. Truth engenders hatred, yet the honest man never lies.

Benchè Although.

Benchè sia giovine, bella e ricca, non è ancora maritata. Although she is young, rich, and beautiful, she is still unmarried.

Ancor chè Even though.

Ancor chè morto, faceva terrore. Even though dead, he inspired terror.

Per In order.

Per esser devoto, non si cessa d'esser uomo. In order to be devout, it is not necessary to cease to be a man.

Se If.

Se potessi, vi servirei volentieri. If I could, I would serve you willingly.

Purchè Providing that.

Tutti vi stimeranno, purchè siate onest' uomo. Every one will esteem you, providing that you are an honest man.

Ben inteso che It being understood that.

Ben inteso che farete a modo mio. It being understood that you follow my advice.

Quand'anche Even if.

Quand'anche ciò fosse, che ne concludereste ? *If even that* were the case, what conclusion would you draw from it ?

Altrimenti Else.

Pensate a correggervi, altrimenti sarete odiato da tutti. Turn over a new leaf, *else* you will be detested by every body.

Resta a sapere It remains to know.

Egli mi promette roma e toma, resta a sapere se i fatti corrisponderanno alle parole. He makes me fine promises, but *it remains* to be seen whether he keeps them.

Non già che Not that.

Lo sfuggo, non già ch'io lo tema, ma perche, ecc. I avoid him, *not that* I fear him, but because, etc.

Vale a dire That is to say.

La logica, vale a dire, l'arte di pensare. Logic, *that is to say*, the art of thinking.

Appunto come As.

Le cose sono andate appunto come io l'aveva preveduto. Things have come to pass *as* I anticipated.

Ond'è ? Whence is it ?

Ond'è che siete sì malinconico ? *Why* are you so sad ?

Perciò Therefore.

Non l'ho veduto ne ieri, ne stamane; perciò sono andato io stesso da lui. I neither saw him yesterday nor this morning, *therefore* I went to his house myself.

Dunque Therefore.

Tu hai promesso; sei dunque obbligato a mantener la tua parola. You promised, *therefore* you are obliged to keep your word.

Per conseguenza Consequently.

Non gli ho promesso nulla; per conseguenza non gli debbo niente. I promised him nothing, *consequently* I owe him nothing.

Talmente ch'è So that.

Fu talmente malmenato in quell' incontro, ch'è il cattivello ne morì. He was so ill-used in the squabble, *that* he, poor fellow, died in consequence.

HOW THE LEARNER SHOULD NOW PROCEED.

Having attained a general view of the structure of the language, the learner has next to make himself acquainted with the verbs. He will first have to make himself familiar with the auxiliaries *avere* and *essere*, then the three regular conjugations, as they are arranged in the common grammars; and finally, he will have to write out carefully at full length all the irregulars. This done, with the aid of a good dictionary, he will be able to peruse an Italian author. We would suggest as the first book, the *Commedie Scelte di Goldoni*; next, *Le Mie Prigioni di Silvio Pellico*, and then, perhaps, *I Promessi Sposi di Manzoni*. When the learner has attained an acquaintance with the verbs sufficient to enable him to detect any part of an irregular he may meet with, and so be able to trace it to the infinitive (the form of a verb given in the dictionaries), he should begin to translate one of the authors we have named, taking a passage at a time, and putting, in the first instance, the precise English equivalent under each Italian word; this done, the words being known, the entire passage should be written into good English, and, finally, retranslated back again into Italian. This last process will serve the learner as practice in *writing* Italian; and as the accuracy of each exercise may be verified by comparing it with the original text, the aid of a master becomes unnecessary. The poets should not be meddled with until perfect facility has been obtained in reading the prose authors. In leaving the learner to his own exertions, we may remark that the foregoing lessons have not occupied him with trifles; they illustrate the points that are usually considered the most difficult in the language. We have begun where elementary books most generally terminate. By this mode of procedure, we have left the learner without any obstacle that can materially retard his future progress. We leave him at a point, whence he may proceed without further guidance. The acquisition of Italian is not considered to be a task of any great magnitude: but however easy, in comparison with other languages, Italian is not to be acquired without much perseverance, diligence, and assiduity on the part of the student—in the words of the adage, *Non v'è rosa senza spine*.

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